



Orchestration Techniques (OT) Examples Modern

This document contains all Bookmarks detailing the different Orchestration Techniques encountered in the Classical period.

The list is sorted chronologically, per piece and then according to the Taxonomy of Orchestral Techniques (OT).

The 14 columns provide the following information:

| | | Sorted #2 | | | Sorted #1 | | | | | Sorted #3 | | | |
|---------------|--|----------------|----------|--|---------------------|---|---|--|--|---------------------------------|---|---|---|
| Composer name | OP format <i>(multi, Naxos, Stereo)</i> | Title of piece | Movement | Score info <i>(Instruments, Orch, Reduction, Piano version)</i> | Year of composition | Instrumentation of excerpt <i>(Instruments involved)</i> | Performers <i>(OrchPlay or Conductor-Orch-Soloist)</i> | Bookmark name <i>(corresponds exactly to the BM List in OrchPlay)</i> | Adler Book Ex. reference <i>(chapter-example)</i> | OT Type | OT Technique <i>(82 techniques)</i> > see "TAXONOMY Orch Techniques +MoP_PRESENT ATION.pdf" | MoP in the selected Bookmark <i>(per Family)</i> | Fulltext Details (OT, MoP) BEST for combined Text SEARCH* |
| | | | | | | | | | | 1-Basic | | | |
| | | | | | | | | | | 2-Layering | | | |
| | | | | | | | | | | 3-Layers textures-relationships | | | |
| | | | | | | | | | | 4-Vertical Voicing | | | |
| | | | | | | | | | | 5-Doubling | | | |
| | | | | | | | | | | 6-Coupling | | | |
| | | | | | | | | | | 7-Interplay & Progression | | | |
| | | | | | | | | | | 8-Timbral Manipulation | | | |
| | | | | | | | | | | 9-Exosemantics | | | |

(*) The naming is done in the following fashion:
Instrument(s) involved: OT Technique (mm. nr.)

A good way to get acquainted with the different Orchestration Techniques of this period is to first select a piece and then proceed gradually through the Orchestration Types in order. The Bookmarks in OrchPlay are numbered to follow this order.

Note: Not all pieces are analyzed with all OT Types but many provide a large overview of the most relevant types.

MODERN

The 20th century orchestra has been enormously varied in line-up, constitution and purpose. Many large ensembles, representing all kinds of musical styles and aesthetics, have adopted the name 'orchestra' as opposed to 'band' or 'ensemble'. The 'classical' orchestra, with its large body of strings, remains probably the defining configuration, but even this has been altered and expanded in ways unimaginable in the 19th century with considerable autonomy given to Woodwinds and Brasses. Many new instruments entered the stage (among them the saxophone, the heckelphone or the contrabass clarinet). Keyboard instruments such as celesta and piano became regular members of the orchestra, and various electronic instruments (e.g. ondes martenot, synthesizers) were added.

Probably the most dramatic development has been in the percussion section. Thus, Igor Stravinsky's Rite of Spring (1913) included timpani, triangle, tambourine, guiro, 2 antique cymbals, cymbals, bass drum, tam-tam (as well as quadruple woodwind, including two bass clarinets, and a large brass section) and by 1926, Edgard Varèse included 39 tuned and untuned percussion instruments in his massive orchestra for Arcana.

However, there was also a reaction against the use of such large forces, which were seen as being associated with 'overblown' Romantic music. Stravinsky himself was one of the leaders of this reaction, often turning to non-standard orchestral line-ups to explore new musical possibilities.

The focus upon timbres and their successful blend is very characteristic of 20th Century orchestration. The orchestra as a body steadily became a 'sounding object' or a large-scale timbral palette, and many composers explored different and individual facets of this in their work.

- Hugill, Andrew. *The Orchestra, A User's Manual*, <https://andrewhugill.com/OrchestraManual/index.html>

ABOUT BOOKMARKS AND BOOKMARK LISTS



Piece Bookmark and Bookmark Lists are accessed from the Bookmark icon at the top-right corner of the OrchPlay interface. Before loading a bookmark from the list you must have the related OrchPlay files installed in your Music Library. OrchPlay bookmarks contain the following information:

- Playback cursor position, score page and Locator selection (starting-ending time and measure numbers)
- Activated and deactivated sound of specific instruments as well as Mixer settings (mutes, solos, balance)
- Colored score markings (your own design)
- Colored score markings already prepared corresponding to the TAXONOMY of Orchestral Techniques (OT) or Modes of Playing (MoP)
> see document "TAXONOMY Orch Techniques +MoP_PRESENTATION.pdf"

With custom or OrchPlay-provided Bookmark Lists you may, among others:

- Quickly prepare lectures and presentations and organize your audio-visual material for Online classes
- Instantaneously alternate between multiple selections of instruments; choose an instrument or build any instrumental combinations
- Highlight the role of a specific instrument in a musical context by increasing its presence
- Compare the musical interpretation of the same passage from different recordings



Next to the Bookmark icon you will find the Embedded Documents (Envelope).

The OrchPlay Music Library provides:

- Extra Documents: complementary information on the music, audio excerpts, links to other OrchPlay pieces.
- My documents: any document a user will want to add (drag-and-drop)
- Score: a study score in PDF format
- Teachers: licensed Teachers have access to descriptive or analytical documents as well as different score versions with full or selective orchestral family reductions and piano versions. The page layout enables students to write directly onto the score. PDF scores filenames have suffixes combinations that indicate their layout:

' ORCH = Orchestra score with blank staves for orchestral families reduction or piano reduction assignments [Pro and Teacher]

' REDUC = Orchestral families reductions for orchestration or piano reduction assignments [Teacher only]

' Piano = Piano version for orchestration assignments [Teacher only]

Licensed Pro/students may listen to the orchestral families reductions and piano versions. But only Teachers have access to the written version of solutions for exercises, classworks, etc.

| | | | | | | | |
|-----------------|-----|--------------|--------------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



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|---|------------------------|--------------------------------------|
| Orchestration Techniques Examples Modern | | |
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| |
|-------------------------------|
| Families/Details/Full text |
| Orch. Tech. Mode of Playing |

For STUDY (chronological incl. Adler ex.)

| | | | | | | | | | | | |
|--------------|--------|-----------------|---|------|-----------------|-------------------------|---|-----------------------------------|---------------|------------|--|
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •1. 8-18 abcd in Pairs WW | 8-18 Vertical_Structuring_Voicing | Diverse | Held notes | WOODWINDS classical, 19th Century, modern settings abcd Woodwinds in Pairs. a Woodwinds Juxtaposed. b Woodwinds Interlocked. c Woodwinds Enclosed. d Woodwinds Overlapped. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •1. 8-18a Juxtaposed WW | 8-18 Vertical_Structuring_Voicing | Juxtaposition | Held notes | WOODWINDS classical, 19th Century, modern settings a Woodwinds Juxtaposed. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •1. 8-18b Interlocked WW | 8-18 Vertical_Structuring_Voicing | Interlocking | Held notes | WOODWINDS classical, 19th Century, modern settings b Woodwinds Interlocked. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •1. 8-18c Enclosed WW | 8-18 Vertical_Structuring_Voicing | Enclosure | Held notes | WOODWINDS classical, 19th Century, modern settings c Woodwinds Enclosed. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •1. 8-18d Overlapped WW | 8-18 Vertical_Structuring_Voicing | Overlapping | Held notes | WOODWINDS classical, 19th Century, modern settings d Woodwinds Overlapped. |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|--------------|--------|-----------------|---|-------------|-------------|--------------------------|---------------------------|--|-------|------------------------------|----------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •2. 8-19 abcdef Interlocked WW •2. 8-19a Interlocked WW •2. 8-19b Interlocked WW •2. 8-19c Interlocked WW •2. 8-19d Interlocked WW •2. 8-19e Interlocked WW •2. 8-19f Interlocked WW | 8-19 | Vertical_Structuring_Voicing | Interlocking | Held notes | WOODWINDS classical, 19th Century, modern settings abcdef Woodwinds Interlocked. a Woodwinds Interlocked. b Woodwinds Interlocked. c Woodwinds Interlocked. d Woodwinds Interlocked. e Woodwinds Interlocked. f Woodwinds Interlocked. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW in PAIRS •3. 8-20 abc Enclosed WW •3. 8-20a Enclosed WW •3. 8-20b Enclosed WW •3. 8-20c Enclosed WW | 8-20 | Vertical_Structuring_Voicing | Enclosure | Held notes | WOODWINDS classical, 19th Century, modern settings abc Woodwinds Enclosed. a Woodwinds Enclosed. b Woodwinds Enclosed. a Woodwinds Enclosed. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW Single on each pitch •4. 8-21 abc Single WW on each pitch •4. 8-21a Single WW on each pitch •4. 8-21b Single WW on each pitch •4. 8-21c Single WW on each pitch | 8-21 | Vertical_Structuring_Voicing | Each note different Timbre | Held notes | WOODWINDS classical, 19th Century, modern settings abc Woodwinds Single on each pitch. a Woodwinds Single on each pitch. b Woodwinds Single on each pitch. c Woodwinds Single on each pitch. |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
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| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW SPACING ●5. 8-22 ab Typical Beethoven spacings ●5. 8-22a Typical Beethoven spacing ●5. 8-22b Typical Beethoven spacing | 8-22 | Vertical_Structuring_Voicing | Diverse | Held notes | WOODWINDS classical, 19th Century, modern settings ab Woodwinds Beethoven Spacing. a Woodwinds Beethoven Spacing. b Woodwinds Beethoven Spacing. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW SPACING ●6. 8-23 abc 19th century spacings ●6. 8-23a 19th century spacing ●6. 8-23b 19th century spacing ●6. 8-23c 19th century spacing | 8-23 | Vertical_Structuring_Voicing | Diverse | Held notes | WOODWINDS classical, 19th Century, modern settings abc Woodwinds 19th Century Spacing. a Woodwinds 19th Century Spacing. b Woodwinds 19th Century Spacing. a Woodwinds 19th Century Spacing. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW SPACING ●7. 8-24 ab Stravinsky spacings ●7. 8-24a Stravinsky spacing ●7. 8-24b Stravinsky spacing | 8-24 | Vertical_Structuring_Voicing | Diverse | Held notes | WOODWINDS classical, 19th Century, modern settings ab Woodwinds Stravinsky Spacing. a Woodwinds Stravinsky Spacing. b Woodwinds Stravinsky Spacing. |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW BRIGHT vs. DARK ●8. 8-25 abcd Bright vs. Dark ●8. 8-25a Bright ●8. 8-25b Bright ●8. 8-25c Dark ●8. 8-25d Dark | 8-25 | Vertical_Structuring_Voicing, Timbral-Manipulation | Timbre Bright_Timbre Dark | Held notes | WOODWINDS classical, 19th Century, modern settings abcd Woodwinds Bright vs. Dark. a Woodwinds Bright. b Woodwinds Bright. c Woodwinds Dark. d Woodwinds Dark. |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
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| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| AdlerGENERIC | stereo | WoodWind CHORDS | Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings | ORCH | | fl, ob, cl, bsn | Adler Student Orchestra | WW FIRST INVERSION •9. 8-26. 1-2 First Inversion spacings •9. 8-26.1 First Inversion good •9. 8-26.2 First Inversion bad | 8-26 | Vertical_Structuring_Voicing, Timbral-Manipulation | Timbre Bright_Timbre Dark | Held notes | WOODWINDS classical, 19th Century, modern settings 1-2 Woodwinds First Inversion spacing. 1 Woodwinds First Inversion good. 2 Woodwinds First Inversion bad. |
| AdlerGENERIC | stereo | Brass CHORDS | Trumpet, Trombone, Horn, Tuba, 17 voicings | ORCH | | horn/tr, trb, tuna | Adler Student Orchestra | •01. 11-4 Brass Chord 01 •02. 11-4 Brass Chord 02 •03. 11-4 Brass Chord 03 •04. 11-4 Brass Chord 04 | 11-4 | Vertical_Structuring_Voicing | Interlocking | Held notes | BRASSES classical, 19th Century, modern settings 1 Brasses Root=D Juxtaposed. 2 Brasses Root=D Juxtaposed. 3 Brasses Root=D Juxtaposed. 4 Brasses Root=D Juxtaposed. |
| AdlerGENERIC | stereo | Brass CHORDS | Trumpet, Trombone, Horn, Tuba, 17 voicings | ORCH | | horn/tr, trb, tuna | Adler Student Orchestra | •05. 11-4 Brass Chord 05 •06. 11-4 Brass Chord 06 | 11-4 | Vertical_Structuring_Voicing | Interlocking - Juxtaposition | Held notes | BRASSES classical, 19th Century, modern settings 5 Brasses Root=D First Inversion Interlocked. 6 Brasses Root=D First Inversion Juxtaposed. |
| AdlerGENERIC | stereo | Brass CHORDS | Trumpet, Trombone, Horn, Tuba, 17 voicings | ORCH | | horn/tr, trb, tuna | Adler Student Orchestra | •07. 11-4 Brass Chord 07 •08. 11-4 Brass Chord 08 •09. 11-4 Brass Chord 09 •10. 11-4 Brass Chord 10 •11. 11-4 Brass Chord 11 •12. 11-4 Brass Chord 12 •13. 11-4 Brass Chord 13 | 11-4 | Vertical_Structuring_Voicing | Interlocking - Juxtaposition - Overlapping | Held notes | BRASSES classical, 19th Century, modern settings 7 Brasses Root=D Interlocked. 8 Brasses Root=D Juxtaposed. 9 Brasses Root=D Juxtaposed Trumpets+Trombones only. 10 Brasses Root=D Juxtaposed. 11 Brasses Root=D Juxtaposed. 12 Brasses Root=D Juxtaposed. 13 Brasses Root=D Juxtaposed, Overlapped, DARK chord. |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | | |
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| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing | |
| AdlerGENERIC | stereo | Brass CHORDS | Trumpet, Trombone, Horn, Tuba, 17 voicings | ORCH | | horn/tr, trb, tuna | Adler Student Orchestra | <ul style="list-style-type: none"> •14. 11-4 Brass Chord 14 •15. 11-4 Brass Chord 15 | Adler | 11-4 | Vertical_Structuring_Voicing | Interlocking - Juxtaposition | Held notes | BRASSES classical, 19th Century, modern settings 14 Brasses Root=D First Inversion Juxtaposed. 15 Brasses Root=D First Inversion Interlocked. |
| AdlerGENERIC | stereo | Brass CHORDS | Trumpet, Trombone, Horn, Tuba, 17 voicings | ORCH | | horn/tr, trb, tuna | Adler Student Orchestra | <ul style="list-style-type: none"> •16. 11-4 Brass Chord 16 •17. 11-4 Brass Chord 17 | Adler | 11-4 | Vertical_Structuring_Voicing | Overlapping | Held notes | BRASSES classical, 19th Century, modern settings 16 Brasses Root=D Overlapped. 17 Brasses Root=D Overlapped. |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 4. Bydlo | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech1. 2. 5.00 All Layers+Doubling+Sustain(1-20) | Adler | 10-87 | Layers - Doubling - Timbral Manipulation | Solo - Fusion - Sustain | <ul style="list-style-type: none"> •STRINGS: Detached Tenuto. •WOODWINDS: Legato large. Detached held. •BRASSES: Legato slurred motives. Detached Tenuto. Slurred tenuto. •HARP: Detached. | STRINGS WOODWINDS BRASSES HARP modern setting Tutti: All Layers+Doubling+Sustain (1-20). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 4. Bydlo | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech1. 2.01 Tuba Solo(1-20)+Tutti | Adler | 10-87 | Basic | Solo | | BRASSES modern setting Tuba: Solo (1-20). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 4. Bydlo | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech2.3.01 Vc+Db low range Mgr(1-20)+Tutti | Adler | | Layering | Middleground | | STRINGS modern setting Violoncello+Doublebass low range: Middleground (1-20). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 4. Bydlo | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech5.1. +8.2.01 Bsn1.2+Cbsn Doubling-Timbral-Sustain(1-20)+Tutti | Adler | | Doubling - Timbral Manipulation | Fusion - Sustain | | WOODWINDS modern setting Bassoon1.2+Contrabassoon: Doubling-Timbral-Sustain (1-20). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
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| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 4. Bydlo | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech5.2.01 Harp Doubling-Accentuation(5-6, 14-15)+Tutti | | Doubling | Separation | | <p>HARP modern setting</p> <p>Harp: Doubling-Accentuation (5-6, 14-15).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech2.1+5.1.00 TUTTI Layers+Doublings(57-109) <p>By ORDER of APPEARANCE in SCORE</p> | | Layering +Doubling | Diverse | <ul style="list-style-type: none"> •STRINGS: Fast Legato over strings. Long Gradual Glissandi. Detached fast eights. Double, Triple, Quadruple Stops. Written-out Gliss. Trills. Pizzicato. Accents. •WOODWINDS: Detached. Tenuto. Legato slurs. Detached fast eights. Trills. Accents. Staccato. •BRASSES: Detached. Tenuto. Legato slurs. Detached fast eights. Con sordino. Stopped. | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>TUTTI: Layers+Doublings (57-109).</p> |

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| Orchestration Techniques Examples Modern | | |
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| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
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| | | | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------|---|----------|
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay |

•Tech2.2.00 All Layers(57-109)

By ORDER of APPEARANCE in SCORE >

| | | |
|--------------------|---------|---|
| Layering +Doubling | Diverse | <ul style="list-style-type: none"> •TIMPANI: Detached. •Whip: Detached. •Cymbals: Roll (trill). Detached. •Bass drum: Detached. •Xylophone: Detached. •Ratchet: Roll (trill). •Snare: Detached. •HARP: Detached notes, chords. Enharmonic Doubling. Harmonics. |
| Layering | Diverse | |

STRINGS WOODWINDS BRASSES PERCUSSION

HARP modern setting

TUTTI: All Layers (57-109).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------|---|---------------------------|---|----------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech2.2.01 Ob1.2+Cbsn+Hn1.2 Fgr-1(57-63) Tech2.2.02 Hn1.2 Fgr-1(64-65) Tech2.2.03 Ob1.2+Cbsn+Hn1.2 Fgr-1(66-67) Tech2.2.04 Hn1.2 Fgr-1(68-69) Tech2.2.05 Picc+Ob1+Bsn1.2 Fgr-1(70-76) Tech2.2.06 Picc+Ob1+Tbn3+Tuba Fgr-1(76-81) | Layering | Foreground | <p>WOODWINDS BRASSES modern setting</p> <p>Oboe1.2+Contrabassoon+Horn1.2: Foreground-1 (57-63).</p> <p>Horn1.2: Foreground-1 (64-65).</p> <p>Oboe1.2+Contrabassoon+Horn1.2: Foreground-1 (66-67).</p> <p>Horn1.2: Foreground-1 (68-69).</p> <p>Piccolo+Oboe1+Bassoon1.2: Foreground-1 (70-76).</p> <p>Piccolo+Oboe1+Trombone3+Tuba: Foreground-1 (76-81).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech2.4 Strings Bgr Gliss(70-81) | Layering | Background | <p>STRINGS modern setting</p> <p>Strings: Background Glissando (70-81).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech2.2.07 BassCl alternate Bsn1 Fgr-2(82-98) Tech2.2.08 Hn1 Fgr-2(98-100) Tech2.2.09 Fl1.2.3 Fgr-1(86-89) Tech2.2.10 Ob1.2.3 Fgr-1(90-93) Tech2.2.11 Cl1.2+Bsn1 Fgr-1(94-96) Tech2.2.12 Ob1.2.3 Fgr-1(98) | Layering | Foreground | <p>WOODWINDS BRASSES modern setting</p> <p>Bass Clarinet alternate Bassoon1: Foreground-2 (82-98).</p> <p>Horn1: Foreground-2 (98-100).</p> <p>Flute1.2.3: Foreground-1 (86-89).</p> <p>Oboe1.2.3: Foreground-1 (90-93).</p> <p>Clarinet 1.2+Bassoon1: Foreground-1 (94-96).</p> <p>Oboe1.2.3: Foreground-1 (98).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------|---|---------------------------|---|------------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech2.2.13 Ob1.2.3+Cl1 Fgr-1(100) Tech2.2.14 Tbn1.2.3+Tuba Fgr-1(102-103) Tech2.2.15 VI.I+Vla, +Vc+Db Fgr-1(104-109) | Layering | Foreground | STRINGS WOODWINDS BRASSES modern setting Oboe1.2.3+Clarinet1: Foreground-1 (100). Trombone1.2.3+Tuba: Foreground-1 (102-103). Violin I+Viola, +Violoncello+DoubleBass: Foreground-1 (104-109). | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech3.1-#02 Tutti(57-81) Tech3.1-#02a Monophonic(64-65, 68-69) Tech3.2-#02b Chordal(57-81) | Layers_Textures | Diverse | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Monophonic (64-65, 68-69). Tutti: Chordal (57-81). | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.13.0 0 TUTTI All Doublings +Timbral Alter(57-109) <p>By ORDER of APPEARANCE in SCORE ></p> | Doubling+Timbral Alter | Diverse | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI: All Doublings +Timbral Alter (57-109). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------------|---|---------------------------|--|----------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.13.0 1Fl1.2.3+E.Horn+Cl1.2 Reinforce-1(57-63) Tech5.1.+8.13.0 2 BassCl+Bsn1.2 Reinforce-2(57-63) Tech5.1.+8.13.0 3Timp+BassDrum+Harp Reinforce-3(57-61) Tech5.1.+8.13.0 4 Cl1.2+Vl.I+Vl.II Reinforce-1(64-65) Tech5.1.+8.13.0 5BassCl+Bsn1.2+Hn3.4+Vla+Vc+Db Reinforce-2(64-65) | Doubling | Diverse | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Flute1.2.3+English Horn+Clarinet1.2: Reinforce-1 (57-63).</p> <p>Bass Clarinet+Bassoon1.2: Reinforce-2 (57-63).</p> <p>Timpani+BassDrum+Harp: Reinforce-3 (57-61).</p> <p>Clarinet1.2+Violin I+Violin II: Reinforce-1 (64-65).</p> <p>Bass</p> <p>Clarinet+Bassoon1.2+Horn3.4+Viola+Violoncello+DoubleBass: Reinforce-2 (64-65).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.13.0 6 Fl1.2+Cl1.2 Reinforce-1(66-67) Tech5.1.+8.13.0 7 BassCl+Bsn1.2 Reinforce-2(66-67) Tech5.1.+8.13.0 8Timp+BassDrum+Harp Reinforce-3(66-67) Tech5.1.+8.13.0 9 Tpt1+Vl.I+Vl.II Reinforce-1(68-69) Tech5.1.+8.13.1 0 Hn3.4+Vla+Vc Reinforce-2(68-69) | Doubling | Diverse | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Flute1.2+Clarinet1.2: Reinforce-1 (66-67).</p> <p>Bass Clarinet+Bassoon1.2: Reinforce-2 (66-67).</p> <p>Timpani+BassDrum+Harp: Reinforce-3 (66-67).</p> <p>Trumpet1+Violin I+Violin II: Reinforce-1 (68-69).</p> <p>Horn3.4+Viola+Violoncello: Reinforce-2 (68-69).</p> | | |

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|-----------------|-----|--------------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|------------------------|---|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

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|-------------------------------|
| Families/Details/Full text |
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------------|---|----------|
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay |
|-------------|-------|---------------------------|--------------|-------------|-------------------|---|----------|

- Tech5.1.+8.13.1
1Fl1.2+Ob2.3+Cl1.2+
Tpt2.3 Reinforce-
1(70-76)
- Tech5.1.+8.13.1
2 BassCl+CBsn
Reinforce-2(70-76)
- Tech5.1.+8.13.1
3Timp+BassDrum+Ha
rp Reinforce-3(70-76)
- Tech5.1.+8.13.1
4 Vla+Vc+Db Timbral-
Pitch Alter(70-76)
- Tech5.1.+8.13.1
5 Fl1.2+Ob2.3+Cl1.2
Reinforce-1(76-81)
- Tech5.1.+8.13.1
6Timp+BassDrum+Ha
rp Reinforce-3(76-81)
- Tech5.1.+8.13.1
7 VI.I+VI.II+Vla
Timbral-Pitch
Alter(76-81)

| | |
|----------|---------|
| Doubling | Diverse |
|----------|---------|

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 Flute1.2+Oboe2.3+Clarinet1.2+Trumpet2.3:
 Reinforce-1 (70-76).
 Bass Clarinet+Contrabassoon: Reinforce-2 (70-76).
 Timpani+BassDrum+Harp: Reinforce-3 (70-76).
 Viola+Violoncello+DoubleBass: Timbral-Pitch
 Alter (70-76).
 Flute1.2+Oboe2.3+Clarinet1.2: Reinforce-1 (76-81).
 Timpani+BassDrum+Harp: Reinforce-3 (76-81).
 Violin I+Violin II+Viola: Timbral-Pitch Alter (76-81).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|---------------------------|--|-------|------------------|-----------------|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |

Moussorgsky Multi Pictures at an Exhibition 1. The Gnome ORCH(Ravel) 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s

- Tech5.1.+8.13.1
8 Vc alternate Db, +accents Hn2,Tbn3 Reinforce-2(82-100)
- Tech5.1.+8.13.1
9
Xylo+Harp+VI.I+VI.II Reinforce-1(86-93)
- Tech5.1.+8.13.2
0
Xylo+Harp+VI.II+Vla Reinforce-1(94)
- Tech5.1.+8.13.2
1Xylo+Harp+VI.I+VI.II+Vla Reinforce-1(96)
- Tech5.1.+8.13.2
2Fl1.2.3+Xylo+Harp+VI.I+VI.II+Vla Reinforce-1(98)
- Tech5.1.+8.13.2
3 Vc+Db+Hn3 Reinforce-2(98-100)

Doubling Diverse

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 Violoncello alternate DoubleBass, +accents Horn2,Trombone3: Reinforce-2 (82-100).
 Xylophone+Harp+Violin I+Violin II: Reinforce-1 (86-93).
 Xylophone+Harp+Violin II+Viola: Reinforce-1 (94).
 Xylophone+Harp+Violin I+Violin II+Viola: Reinforce-1 (96).
 Flute1.2.3+Xylophone+Harp+Violin I+Violin II+Viola: Reinforce-1 (98).
 Violoncello+DoubleBass+Horn3: Reinforce-2 (98-100).

Moussorgsky Multi Pictures at an Exhibition 1. The Gnome ORCH(Ravel) 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s

- Tech5.1.+8.13.2
4Fl1.2.3+Cl2+BassCl+Bsn1.2+Cymb+Xylo+Harp+VI.I+VI.II+Vla Reinforce-1(100)
- Tech5.1.+8.13.2
5 Hn3+Vc+Db Reinforce-2(100)
- Tech5.1.+8.13.2
6Hn1.2.3.4+Tpt1.2.3+Ratchet Reinforce-1(102-103)

Doubling Diverse

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 Flute1.2.3+Clarinet2+Bass Clarinet+Bassoon1.2+Cymb+Xylophone+Harp+Violin I+Violin II+Viola: Reinforce-1 (100).
 Horn3+Violoncello+DoubleBass: Reinforce-2 (100).
 Horn1.2.3.4+Trumpet1.2.3+Ratchet Reinforce-1 (102-103).

| | | | | | | | |
|-----------------|-----|--------------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Adler

| Orchestration Techniques Examples Modern | | |
|--|------------------------|---|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------------|---|----------|
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay |
|-------------|-------|---------------------------|--------------|-------------|-------------------|---|----------|

- Tech5.1.+8.13.2
7Fl1.2.3+Ob1.2.3+Cl
1.2+Vl.II+Snare
Reinforce-1(104-109)
- Tech5.1.+8.13.2
8Cl1.2+BassCl+Bsn1.
2+CBsn+Vc+Db
Reinforce-2(105-109)
- Tech5.1.+8.13.2
9Fl1.2.3+Ob1.2.3+Cl
1.2+Hn1.2.3+Tpt1.2.
3+Vl.II+Snare+Cymb
+BassDr+Harp
Reinforce-1(109)
- Tech5.1.+8.13.3
OBassCl+Bsn1.2+CBsn
+Hn4+Tbn1.2.3+Tub
a+Vla+Vc+Db+Timp
Reinforce-2(109)

| | |
|----------|---------|
| Doubling | Diverse |
|----------|---------|

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 Flute1.2.3+Oboe1.2.3+Clarinet1.2+Violin
 II+Snare: Reinforce-1 (104-109).
 Clarinet1.2+Bass
 Clarinet+Bassoon1.2+Contrabassoon+Violoncello
 +DoubleBass: Reinforce-2 (105-109).
 Flute1.2.3+Oboe1.2.3+Clarinet1.2+Horn1.2.3+Tru
 mpet1.2.3+Violin II+Snare+Cymb+BassDr+Harp:
 Reinforce-1 (109).
 Bass Clarinet+Bassoon1.2+Contrabassoon+Horn4
 +Trombone1.2.3+Tuba+Viola+Violoncello+Double
 Bass+Timpani: Reinforce-2 (109).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------|---|----------|
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay |
|-------------|-------|---------------------------|--------------|-------------|-------------|---|----------|

- Tech7.3.01
Group-1 vs Group-2
Contrast(61-65)
- Tech7.3.02
Group-1 vs Group-2
Contrast(67-69)
- Tech7.3.03
Group-2 vs Group-1
Contrast(68-72)

| | |
|-----------------------|----------|
| Interplay_Progression | Contrast |
|-----------------------|----------|

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 Group-1 vs Group-2 Contrast (61-65).
 Group-1:
 Woodwinds+Horn1.2+Timpani+BassDrum+Harp.
 Group-2: Clarinet1.2
 +Bass
 Clarinet+Bassoon1.2+Horn1.2.3.4+Strings.

Group-1 vs Group-2 Contrast (67-69).
 Group-1: Woodwinds+Horn1.2+Timpani
 +BassDrum+Harp.
 Group-2: Horn1.2.3.4+Violin I
 +Violin II+Viola+Violoncello.

Group-2 vs Group-1 Contrast(68-72).
 Group-2: Horn1.2.3.4+Violin I
 +Violin II+Viola+Violoncello.
 Group-1: Woodwinds+Trumpet1.2
 +Timpani+Cymb+BassDrum
 +Viola+Violoncello+DoubleBass.

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|--------------|-------------|-------------|---|-------------------------|--|-----------------------|--------------------------------------|----------------------------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech7.3.04 Group-1 vs Group-2 Contrast(80-85) Tech7.3.05 Group-2 vs Group-1 Contrast(82-86) Tech7.3.05 Group-1 vs Group-2 Contrast(100-103) Tech7.3.05 Group-2 vs Group-1 Contrast(102-109) | Interplay_Progression | Contrast | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Group-1 vs Group-2 Contrast(80-85) Group-1: Flute1.2+Piccolo+Oboe1.2.3+Clarinet1.2 +Trombone3+Tuba+Cymb+Whip +Violin I+Violin II+Viola</p> <p>Group-2: Bass Clarinet alternate Bassoon1 +Violoncello+DoubleBass, +accents Horn2+Trombone3</p> <p>Group-2 vs Group-1 Contrast(82-86) Group-2: Bass Clarinet alternate Bassoon1 +Violoncello+DoubleBass, +accents Horn2+Trombone3</p> <p>Group-1: Flute1.2.3+Xylophone+Harp +Violin I+Violin II</p> <p>Group-1 vs Group-2 Contrast(100-103) Group-1: Flute1.2.3+Oboe1.2.3+Clarinet1.2 +Bass Clarinet+Bassoon1.2 +Horn1.3+Cymb+BassDrum+Harp+Strings</p> <p>Group-2: Horn1.2.3.4+Trumpet1.2.3 +Trombone1.2.3+Tuba (all sordino) +Ratchet</p> <p>Group-2 vs Group-1 Contrast(102-109) Group-2: Horn1.2.3.4+Trumpet1.2.3 +Trombone1.2.3+Tuba (all sordino)+Ratchet</p> <p>Group-1: TUTTI</p> | |
| Moussorgsky | Multi | Pictures at an Exhibition | 1. The Gnome | ORCH(Ravel) | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s | OrchPlay | <ul style="list-style-type: none"> Tech8.9+8.13.01 Vla+Vc+Db PitchAlter-Timbral(70-76) Tech8.9+8.13.02 Vl.I+Vl.II+Vla PitchAlter-Timbral(76-81) | Timbral_Manipulation | Pitch modulation, Timbral Alteration | •STRINGS: long gradual glissandi | <p>STRINGS modern setting</p> <p>Viola+Violoncello+DoubleBass: PitchAlter-Timbral (70-76).</p> <p>Violin I+Violin II+Viola: PitchAlter-Timbral (76-81).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|-------------------|-------------|-------------|--------------------------------------|-------------------------|---|-------|------------------|-----------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Strings(30-52) •Strings(30-52)+Tutti •WW Dverse (36-52) •WW Dverse (36-52)+Tutti | | DIVERSE | - | <ul style="list-style-type: none"> •STRINGS: Con sordino. Pizzicato. Arco. Legato, Slurred Lines, Slurred Stacc vs Detached Tenuto. •WOODWINDS: Legato, Slurred Lines, Slurred vs. Detached Tenuto. Detached Staccato-Tenuto. | STRINGS WOODWINDS modern setting |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2-#12 Tutti(30-52) •Tech2-#12a VI.I+Ob1+ASax+Fl1.2+Cl1.2+Bsn1+Vla Fgr(30-52) •Tech2-#12b VI.II+Vla+Cl1.2+Bsn1.2+Ob1.2+Vc Mgr(30-52) •Tech2-#12c Vc+Db+Bsn2 Bgr(30-52) | | Layering | Diverse | | STRINGS WOODWINDS modern setting Layering (30-52). |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.00 All Layers(30-52) <p>By ORDER of APPEARANCE in SCORE ></p> | | Layering | Diverse | | STRINGS WOODWINDS modern setting TUTTI: All Layers (30-52). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

Moussorgsky Multi Pictures at an Exhibition 2. The Old Castle ORCH(Ravel) 1874 - 1922 2fl, 2*ob, 3*cl, 2bsn/altsax/strings OrchPlay

- Tech2.2.3.4.01 VI.I Fgr(30-36)
- Tech2.2.3.4.02 VI.II+Vla Mgr(30-36)
- Tech2.2.3.4.03 Vc+Db Bass Line Bgr(30-36)
- Tech2.2.3.4.04 Ob+ASax Fgr(36-38)
- Tech2.2.3.4.05 Cl1.2+Bsn1 Mgr(36-38)
- Tech2.2.3.4.06 Bsn2+Vc Bass Line Bgr(36-38)

Layering Diverse

STRINGS WOODWINDS modern setting
Violin I: Foreground (30-36).
Violin II+Viola: Middleground (30-36).
Violoncello+DoubleBass: Bass Line Background (30-36).
Oboe+ASaxophone: Foreground (36-38).
Clarinet1.2+Bassoon1: Middleground (36-38).
Bassoon2+Violoncello: Bass Line Background (36-38).

Moussorgsky Multi Pictures at an Exhibition 2. The Old Castle ORCH(Ravel) 1874 - 1922 2fl, 2*ob, 3*cl, 2bsn/altsax/strings OrchPlay

- Tech2.2.3.4.07 Fl1.2+VI.I Fgr(39-41)
- Tech2.2.3.4.08 Cl1.2+Bsn1+VI.II+Vla Mgr(39-41)
- Tech2.2.3.4.09 BassCl+Vc Bass Line Bgr(39-45)
- Tech2.2.3.4.10 Fl1.2+Cl1.2+VI.I Fgr(42-45)
- Tech2.2.3.4.11 Ob+E.Horn+Bsn1.2+VI.II+Vla Mgr(42-44)

Layering Diverse

STRINGS WOODWINDS modern setting
Flute1.2+Violin I:Foreground (39-41).
Clarinet1.2+Bassoon1+Violin II+Viola: Mg r(39-41).
Bass Clarinet+Violoncello: Bass Line Background (39-45).
Flute1.2+Clarinet1.2+Violin I: Foreground (42-45).
Oboe+English Horn+Bassoon1.2+Violin II+Viola: Middleground (42-44).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|-------------------|-------------|-------------|--------------------------------------|---------------------------|--|----------------------|-------------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.12 Ob+ASax Fgr(45-47) •Tech2.2.3.4.13 Cl1.2+Bsn1+VcA Mgr(45-47) •Tech2.2.3.4.14 Bsn2+Vc Bass Line Bgr(45-47) •Tech2.2.3.4.15 Bsn1 Fgr(47-52) •Tech2.2.3.4.16 Bsn2+Db Bass Line Bgr(47-48) | Layering | Diverse | <p>STRINGS WOODWINDS modern setting</p> <p>Oboe+ASaxophone: Foreground (45-47). Clarinet1.2+Bassoon1+VioloncelloA: Middleground (45-47). Bassoon2+Violoncello: Bass Line Background (45-47). Bassoon1: Foreground (47-52). Bassoon2+DoubleBass: Bass Line Background (47-48).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.17 Vla Fgr-2(47-50) •Tech2.2.3.4.18 Bsn2 Bass Line Bgr(49-50) •Tech2.2.3.4.19 Vc Bass Line Bgr(51-52) | Layering | Diverse | <p>STRINGS WOODWINDS modern setting</p> <p>Viola: Foreground-2 (47-50). Bassoon2: Bass Line Background(49-50). Violoncello: Bass Line Background (51-52).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech3.5.1-#10 Tutti Homophonic(30-52) | Layers_Relationships | Homophonic Relationship | <p>STRINGS WOODWINDS modern setting</p> <p>Tutti: Homophonic (30-52).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|-------------------|-------------|-------------|--------------------------------------|---------------------------|---|-------|------------------|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1-#09 Tutti(30-52) Tech5.1-#09a Doubling-1 Fgr(30-47) Tech5.1-#09a1 VI.I Doubling(30-36) Tech5.1-#09a2 Ob+AltSax Doubling(36-38) Tech5.1-#09a3 Fl1.2+VI.I+Cl1.2 Doubling(39-45) Tech5.1-#09a4 Ob+AltSax Doubling(45-48) Tech5.1-#09b Cls+Bsns+VI.II+Vla Doubling-2 Mgr(39-45) | | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting Tutti: Doublings (30-52).</p> <p>Doubling-1 Foreground (30-47).</p> <p>Violin I: Doubling (30-36). Oboe1+Alto Saxophone: Doubling (36-38). Flute1.2+Violin I+Clarinet1.2: Doubling (39-45). Oboe+Alto Saxophone: Doubling (45-48). Clarinet1.2+Bassoon1.2+Violin II+Viola: Doubling-2 Middleground (39-45).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.00 TUTTI ALL Doublings(30-52) <p>By ORDER of APPEARANCE in SCORE ></p> | | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting TUTTI: All Doublings (30-52).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|-------------|-------|---------------------------|-------------------|-------------|-------------|--------------------------------------|-------------------------|---|--|----------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.01 VI.IAB Octave Doubling-1 Fgr(30-36) •Tech5.1.02 Vc+Db Octave Doubling-3 Bass Line(30-36) •Tech5.1.03 Ob+ASax Octave Doubling-1 Fgr(36-38) •Tech5.1.04 Vc+Db Octave Doubling-3 Bass Line(36-38) | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting</p> <p>Violin IAB: Octave Doubling-1 Foreground (30-36).</p> <p>Violoncello+DoubleBass: Octave Doubling-3 Bass Line (30-36).</p> <p>Oboe+ASaxophone: Octave Doubling-1 Foreground (36-38).</p> <p>Violoncello+DoubleBass: Octave Doubling-3 Bass Line (36-38)</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.05 Fl1.2+VI.IAB Octave Doubling-1 Fgr(39-41) •Tech5.1.06 Cl1.2+Bsn1.2+VI.II+Vla 2Octaves distance Doubling-2 Mgr(39-41) •Tech5.1.07 BassCl+Vc+Db Octave Doubling-3 Bass Line(39-45) | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting</p> <p>Flute1.2+Violin IAB: Octave Doubling-1 Foreground (39-41).</p> <p>Clarinet1.2+Bassoon1.2+Violin II+Viola: 2Octaves distance Doubling-2 Middleground (39-41).</p> <p>Bass Clarinet+Violoncello+DoubleBass: Octave Doubling-3 Bass Line (39-45).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.08 Fl1.2+Cl1.2+VI.IAB Octave Doubling-1 Fgr(42-45) •Tech5.1.09 Ob+E.Horn+Bsn1.2+VI.II+Vla 2Octaves distance Doubling-2 Mgr(42-44) | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting</p> <p>Flute1.2+Clarinet1.2+Violin IAB: Octave Doubling-1 Foreground (42-45).</p> <p>Oboe+English Horn+Bassoon1.2+Violin II+Viola: 2Octaves distance Doubling-2 Middleground (42-44).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|-------------------|-------------|-------------|--------------------------------------|---------------------------|---|-------|-----------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.10 Ob+ASax Octave Doubling-1 Fgr(45-47) •Tech5.1.11 Bsn2+Vc Doubling-2 Mgr(45-47) •Tech5.1.12 Bsn2+Vc Octave Doubling-3 Bass Line(45-47) •Tech5.1.13 Bsn2+Db Octave Doubling-3 Bass Line(47-48) | | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting</p> <p>Oboe+ASaxophone: Octave Doubling-1 Foreground (45-47).</p> <p>Bassoon2+Violoncello: Doubling-2 Middleground (45-47).</p> <p>Bassoon2+Violoncello: Octave Doubling-3 Bass Line (45-47).</p> <p>Bassoon2+DoubleBass: Octave Doubling-3 Bass Line (47-48).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech7.2-#08 Tutti Variation(30-52) | | Interplay_Progression | Variation | | <p>STRINGS WOODWINDS modern setting</p> <p>Tutti: Variation (30-52).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech7.2-#08 Variation-Group1+2(30-38) •Tech7.2-#08a Strings Variation-Group-1(30-35) •Tech7.2-#08b WW Variation-Group-2(36-38) •Tech7.2-#08c WW+Strings Variation-Group-1(39-44) •Tech7.2-#08d WW Variation-Group-2(35-52) | | Interplay_Progression | Variation | | <p>STRINGS WOODWINDS modern setting</p> <p>Variation-Group1+2 (30-38).</p> <p>Strings: Variation-Group-1 (30-35).</p> <p>Woodwinds: Variation-Group-2 (36-38).</p> <p>Woodwinds+Strings: Variation-Group-1 (39-44).</p> <p>Woodwinds: Variation-Group-2 (35-52).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|-----------------------------------|-------------|-------------|--------------------------------------|---------------------------|---|-------|-----------------------|--------------------|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 2. The Old Castle | ORCH(Ravel) | 1874 - 1922 | 2fl, 2*ob, 3*cl, 2bsn/altsax/strings | OrchPlay | <ul style="list-style-type: none"> •Tech7.6.1-#08 Tutti THICKENING(39-43) •Tech7.6.2-#08 Tutti THINNING out(43-48) •Tech7.6.2-#08a Tutti THICK+THIN(39-48) | | Interplay_Progression | Thickening | | STRINGS WOODWINDS modern setting Tutti: THICKENING (39-43). Tutti: THINNING out (43-48). Tutti" THICKENING+THINNING (39-48). |
| Moussorgsky | Multi | Pictures at an Exhibition | 6. Samuel Goldenberg and Schmuyle | ORCH(Ravel) | 1874 - 1922 | 1*ob, 3*cl, 2bsn/strings | OrchPlay | <ul style="list-style-type: none"> •Strings(1-8) •Strings(1-8)+Tutti •iWW Diverse(1-9) •WW Diverse(1-9)+Tutti | | DIVERSE | _ | <ul style="list-style-type: none"> •STRINGS: Legato short slurs, Detached Accents, Tenuto. Staccato. sulG, •WOODWINDS: Legato short slurs, Detached Accents, Tenuto. Staccato. | STRINGS WOODWINDS modern setting Tutti: Monophonic, 2=3Octaves doubling. Strings: (1-8). Strings: (1-8)+Tutti. Woodwinds: Diverse (1-9). Woodwinds: Diverse (1-9)+Tutti. |
| Moussorgsky | Multi | Pictures at an Exhibition | 6. Samuel Goldenberg and Schmuyle | ORCH(Ravel) | 1874 - 1922 | 1*ob, 3*cl, 2bsn/strings | OrchPlay | <ul style="list-style-type: none"> •Tech3.1-#01 Tutti Monophonic(1-8) | | Layers_Textures | Monophonic Texture | | STRINGS WOODWINDS modern setting TuttiL Monophonic Texture(1-8). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|-------------|-------|---------------------------|---|-------------|-------------|--|---------------------------|--|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | | |
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 6. Samuel Goldenberg and Schmuÿle | ORCH(Ravel) | 1874 - 1922 | 1*ob, 3*cl, 2bsn/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.00 TUTTI 3Octaves Doubling(1-8) Tech5.1.01 Strings 2-3Octaves Doubling-1(1-8) Tech5.1.02 WW 2Octaves Doubling-2(1-8) WW E. H+Cl1.2+BassCl+Bsn1.2 2OctavesDoubling(1-9) WW E. H+Cl1.2+BassCl+Bsn1.2 2OctavesDoubling(1-9)+Strings | Doubling | Fusion | <p>STRINGS WOODWINDS modern setting TUTTI: 3Octaves Doubling (1-8). Strings: 2-3Octaves Doubling-1 (1-8). Woodwinds: 2Octaves Doubling-2 (1-8).</p> <p>Woodwinds: English Horn+Clarinet1.2+Bass Clarinet+Bassoon1.2 2OctavesDoubling (1-9). Woodwinds: English Horn+Clarinet1.2+Bass Clarinet+Bassoon1.2 2OctavesDoubling (1-9)+Strings.</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead Language | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | <ul style="list-style-type: none"> TechCOMBI 1-7-8-#03 Tutti(1-22) | Interplay_Progression | Variation | <p>STRINGS WOODWINDS BRASSES modern setting Tutti (1-22).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | <ul style="list-style-type: none"> TechCOMBIa 1-7-8-#03 COLOR-1(1-22) | Interplay_Progression | Variation | <p>WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-1.</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | <ul style="list-style-type: none"> TechCOMBIb 1-7-8-#03 COLOR-2(1-22) | Interplay_Progression | Variation | <p>STRINGS WOODWINDS BRASSES modern setting Horn1.2.3.4+ContraBassoon+Bassoon1.2+Double Bass: COLOR-2.</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | <ul style="list-style-type: none"> TechCOMBIc 1-7-8-#03 COLOR-3(1-22) | Interplay_Progression | Variation | <p>STRINGS WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-3.</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|--|-------------|-------------------|--|---------------------------|--|-----------------------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI d 1-7-8-#03 COLOR-4(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting Horn1.2.3.4+Bassoon1.2: COLOR-4. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI e 1-7-8-#03 COLOR-5(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-5. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI f 1-7-8-#03 COLOR-6(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting Horn1.2.3.4+Bassoon1.2: COLOR-6. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI g 1-7-8-#03 COLOR-7(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting COLOR-7.Trombone1.2.3+Tuba: COLOR-7. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI h 1-7-8-#03 COLOR-8(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-8. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI i 1-7-8-#03 COLOR-9(1-22) | Interplay_Progression | Variation | | | STRINGS WOODWINDS BRASSES modern setting Horn1.2.3.4+DoubleBass: COLOR-9. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI j 1-7-8-#03 COLOR-10(1-22) | Interplay_Progression | Contrast | | | WOODWINDS BRASSES modern setting Horn1.2.3.4+ContraBassoon+Bassoon1.2+Double Bass+Trombone1.2.3+Tuba: COLOR-10. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI k 1-7-8-#03 COLOR-11(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting Horn1.2.3.4+ContraBassoon+Bassoon1.2: COLOR-11. |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs – With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay | •TechCOMBI l 1-7-8-#03 COLOR-12(1-22) | Interplay_Progression | Variation | | | WOODWINDS BRASSES modern setting Horn1.2.3+Clarinet1.2+Bassoon1: COLOR-12 |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|--------------------|-------|---------------------------|--|-------------------|-------------|---|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs - With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs - With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 8. Catacombs - With the Dead in a Dead | ORCH(Ravel) | 1874 - 1922 | 2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only) | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay |

Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
| Interplay_Progression | Contrast | |
| Interplay_Progression | Variation | |
| Interplay_Progression | Variation | |
| DIVERSE | - | |

| Families/Details/Full text |
|--|
| Orch. Tech. Mode of Playing |
| BRASSES modern setting Trumpet1 solo: COLOR-13. |
| STRINGS WOODWINDS BRASSES modern setting ContraBassoon+Horn4+DoubleBass: COLOR-14. |
| STRINGS WOODWINDS BRASSES modern setting Horn1.2.3+Clarinet1.2+Bassoon1 +ContraBassoon+Horn4+DoubleBass: COLOR- |
| STRINGS WOODWINDS BRASSES modern setting Strings: (Reh.91, 106-108). Strings: (Reh.91, 106-108)+Tutti. Woodwinds+Brasses: (106-124). Tutti: (106-124). |
| <ul style="list-style-type: none"> •STRINGS: Harmonics natural 5th, Octave. Pizzicato. Detached. Con sordino. Tremolo fingered unmeasured. •WOODWINDS: Fast written-out Trremolo 16th triplets. Legato slurs. Staccato. Detached. Tenuto. •BRASSES: Detached. Staccato. Legato short slurs. •Cymbals: Detached. •Tam-Tam: Detached held. •Xylophone: Detached. |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | |
|-------------|-------|---------------------------|--------------------------------------|-------------|-------------|---|---------------------------|---|--|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1 +5.1.00 TUTTI Layers +Doublings(106-124) <p>By ORDER of APPEARANCE in SCORE</p> | Layering+Doubling | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting TUTTI: Layers +Doublings (106-124). |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.00 All Layers(106-124) <p>By ORDER of APPEARANCE in SCORE ></p> | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers (106-124). |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.01 Bsn1, BassCl, Db Fgr-1(106-108) Tech2.2.3.4.02 VI.I+VI.II+Vc Fgr-1b(106-108) Tech2.2.3.4.03 Cl1, Cl2, BassCl, Fl1 alternate Mgr(106-109) | Layering | Diverse | | STRINGS WOODWINDS modern setting Bassoon1, Bass Clarinet, DoubleBass: Foreground-1 (106-108). Violin I+Violin II+Violoncello: Foreground-1b (106-108). Clarinet1, Clarinet2, Bass Clarinet, Flute1: alternate Middleground (106-109). |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.04 Tuba Fgr-1(110-118) Tech2.2.3.4.05 Picc1.2+Fl1 Fgr-2(110-115) Tech2.2.3.4.06 VI.II Mgr(110-117) | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting Tuba: Foreground-1 (110-118). Piccolo1.2+Flute1: Foreground-2 (110-115). Violin II: Middleground (110-117) |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | Families/Details/Full text | | | | |
|-------------|-------|---------------------------|--------------------------------------|-------------|-------------|---|---------------------------|---|----------------------------|------------------|----------------------|---|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.07 VI.II+Vla Mgr(118-119) Tech2.2.3.4.08 CBsn Fgr-1(119-120) Tech2.2.3.4.09 Vla+Vc Mgr(119-122) Tech2.2.3.4.10 Picc1+Fl1.2 Fgr-2(121-123) Tech2.2.3.4.11 Vc+Db Mgr(123-124) | Layering | Diverse | | STRINGS WOODWINDS modern setting Violin II+Viola: Middleground (118-119). Contrabassoon: Foreground-1 (119-120). Viola+Violoncello: Middleground (119-122). Piccolo1+Flute1.2: Foreground-2 (121-123). Violoncello+DoubleBass: Middleground (123-124). | |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.00 TUTTI All Doublings(106-124) <p>By ORDER of APPEARANCE in SCORE ></p> | Doubling | Fusion | | STRINGS WOODWINDS PERCUSSION HARP KEYBOARDS modern setting Tutti: All Doublings (106-124). | |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1 Strings Pizz Doubling Reinforce-Timbral(Reh.92, 110-124) Tech5.1 Strings Pizz Doubling Reinforce-Timbral(Reh.92, 110-124)+Tutti | Doubling | Fusion | •STRINGS: Pizzicato. | STRINGS modern setting Strings: Pizzicato Doubling Reinforce-Timbral (Reh.92, 110-124). | |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.01 Db Doubling-1 Fgr-1(106) Tech5.1.02 Harp+Vc+Db Doubling-1 Fgr-1(110-115) | Doubling | Fusion | | STRINGS HARP modern setting DoubleBass: Doubling-1 Foreground-1 (106). Harp+Violoncello+DoubleBass: Doubling-1 Foreground-1 (110-115). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|-------------|-------|---------------------------|--------------------------------------|-------------|-------------|---|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | 9. Baba Yaga - The Hut on Hen's Legs | ORCH(Ravel) | 1874 - 1922 | 3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings | OrchPlay |

Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|--|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
| Doubling | Fusion | |
| Doubling | Fusion | |
| Timbral_Manipulation | TIMBRE Bright | •STRINGS: Harmonics: touched fifth |
| Timbral_Manipulation | Timbre Granular | •STRINGS: fingered Tremolando. Pizzicato, Detached. Con sordino. |

| Families/Details/Full text |
|---|
| Orch. Tech. Mode of Playing |
| STRINGS PERCUSSION HARP KEYBOARDS modern setting Cymb+Xylophone+Harp+Celesta+Violin I: Doubling-2 Foreground-2 (110-115). Violoncello+DoubleBass: Doubling-1 Foreground-1 (116-118). DoubleBass: Doubling-1 Foreground-1 (119). |
| STRINGS WOODWINDS PERCUSSION modern setting Flute1+Oboe1.2+Clarinet1.2+Xylophone+Violin I+Violin II: Doubling-2 Foreground-2 (121-123). Tam-Tam: Doubling-3 Middleground (124). |
| STRINGS modern setting Strings: Harmonics Timbre bright (Reh.91, 106-108). |
| STRINGS modern setting Strings: tremolando Timbre Granular (110-124). |

- Tech5.1.03
Cymb+Xylo+Harp+Cel +VI.I Doubling-2 Fgr-2(110-115)
- Tech5.1.04
Vc+Db Doubling-1 Fgr-1(116-118)
- Tech5.1.05 Db
Doubling-1 Fgr-1(119)
- Tech5.1.06
Fl1+Ob1.2+Cl1.2+Xyl o+VI.I+VI.II Doubling-2 Fgr-2(121-123)
- Tech5.1.07 Tam
Doubling-3 Mgr(124)
- Tech8.6.1
Strings Harmonics Timbre bright(Reh.91, 106-108)
- Tech8.6.1
Strings Harmonics Timbre bright(Reh.91, 106-108)+Tutti
- Tech8.8.1
Strings tremolando Timbre Granular(110-124)
- Tech8.8.1
Strings tremolando Timbre Granular(110-124)+Tutti

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|-------------------------|---|-------|-------------------|-----------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Strings(9-24) •Strings(9-24)+Tutti •Piano ORIGINAL(1-24) •Tutti (24 mes) •TUTTI All Techniques | | DIVERSE | - | <ul style="list-style-type: none"> •STRINGS: Legato short slurs. Detached. Tenuto, Staccato. Accents. Pizzicato. •WOODWINDS: Legato short slurs. Detached. Tenuto, Staccato. Accents. •BRASSES: Detached. Legato short slurs. Tenuto. Accents. | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Strings: (9-24). Strings (9-24)+Tutti. Piano ORIGINAL: (1-24). Tutti: (24 mes).</p> <p>TUTTI: All Techniques (24 mes).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1 +5.1.00 TUTTI All Layers +Doublings(24mes) <p>By ORDER of APPEARANCE in SCORE</p> | | Layering+Doubling | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>TUTTI: All Layers +Doublings (24mes).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.00 All Layers(1-24) <p>By ORDER of APPEARANCE in SCORE ></p> | | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>TUTTI: All Layers (1-24).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech2.2.3.4.01 Tpt1 Fgr-1(1-2)
- Tech2.2.3.4.02 Tpt1.2.3+BassTbn+Tuba Fgr-1(3-4)
- Tech2.2.3.4.03 Tpt1 Fgr-1(5)
- Tech2.2.3.4.04 Tpt1.2+BassTbn+Tuba Fgr-1(6)
- Tech2.2.3.4.05 Tpt1 Fgr-1(7)
- Tech2.2.3.4.06 Tpt1.2+BassTbn+Tuba Fgr-1(8)

Layering Diverse

BRASSES modern setting
Trumpet1: Foreground-1 (1-2).
Trumpet1.2.3+BassTrombone+Tuba: Foreground-1 (3-4).
Trumpet1: Foreground-1 (5).
Trumpet1.2+BassTrombone+Tuba: Foreground-1 (6).
Trumpet1: Foreground-1 (7).
Trumpet1.2+BassTrombone+Tuba: Foreground-1 (8).

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech2.2.3.4.07 VI.I+VI.II Fgr-1(9)
- Tech2.2.3.4.08 Vla Mgr(9)
- Tech2.2.3.4.09 VI.I+VI.II+Vla Fgr-1(10)
- Tech2.2.3.4.10 VI.I+VI.II Fgr-1(11-12)
- Tech2.2.3.4.11 Vla Mgr(11-12)
- Tech2.2.3.4.12 Vc+Db Bass Line Bgr(9-13)
- Tech2.2.3.4.13 VI.I+VI.II+Vla Fgr-1(13)

Layering Diverse

STRINGS modern setting
Violin I+Violin II: Foreground-1 (9).
Viola: Middleground (9).
Violin I+Violin II+Viola: Foreground-1 (10).
Violin I+Violin II: Foreground-1 (11-12).
Viola: Middleground (11-12).
Violoncello+DoubleBass: Bass Line Background (9-13).
Violin I+Violin II+Viola: Foreground-1 (13).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech2.2.3.4.14 Ob1.2.3 Fgr-1(14)
- Tech2.2.3.4.15 Vl.I+VI.II+Vla Fgr-1(14)
- Tech2.2.3.4.16 Vc+Db Bass Line Bgr(14-15)
- Tech2.2.3.4.17 Ob1.2.3 Fgr-1(15)
- Tech2.2.3.4.18 Vl.I+VI.II+Vla Fgr-1(15)

Layering Diverse

STRINGS WOODWINDS modern setting
Oboe1.2.3: Foreground-1 (14).
Violin I+Violin II+Viola: Foreground-1 (14).
Violoncello+DoubleBass: Bass Line Background (14-15).
Oboe1.2.3: Foreground-1 (15).
Violin I+Violin II+Viola: Foreground-1 (15).

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech2.2.3.4.19 Ob1.2.3 Fgr-1(16)
- Tech2.2.3.4.20 Vl.I+VI.II+Hn1 Fgr-1(16)
- Tech2.2.3.4.21 Vc+Db+Vla Bass Line Bgr(16)

Layering Diverse

STRINGS WOODWINDS BRASSES modern setting
Oboe1.2.3: Foreground-1 (16).
Violin I+Violin II+Horn1: Foreground-1 (16).
Violoncello+DoubleBass+Viola: Bass Line Background (16).

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech2.2.3.4.22 Ob1.2.3+BassCl Fgr-1(17)
- Tech2.2.3.4.23 Vc+Db Bass Line Bgr(17-20)
- Tech2.2.3.4.24 Hn1.3 Mgr(17-18)
- Tech2.2.3.4.25 Vl.I+VI.II+Vla Fgr-1(17-20)
- Tech2.2.3.4.26 Hn1.2.3.4 Mgr(19)

Layering Diverse

STRINGS modern setting
Oboe1.2.3+Bass Clarinet: Foreground-1 (17).
Violoncello+DoubleBass Bass: Line Background (17-20).
Horn1.3: Middleground (17-18).
Violin I+Violin II+Viola: Foreground-1 (17-20).
Horn1.2.3.4: Middleground (19).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|-------------------------|---|----------------------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.27 Strings Fgr-1(20) Tech2.2.3.4.28 Tpt1+Tbn1 Fgr-1(20) Tech2.2.3.4.29 VI.I+VI.II+Vla Fgr-1(21) Tech2.2.3.4.30 Strings Fgr-1(21) Tech2.2.3.4.31 Vc+Db Bass Line Bgr(21) | Layering | Diverse | <p>STRINGS BRASSES modern setting</p> <p>Strings: Foreground-1 (20). Trumpet1+Trombone1: Foreground-1 (20). Violin I+Violin II+Viola: Foreground-1 (21). Strings: Foreground-1 (21). Violoncello+DoubleBass: Bass Line Background (21).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.32 Tpt1.2.3+Tbn1 Fgr-1(21-24) Tech2.2.3.4.33 BassTbn+Tuba Bass Line Bgr(21-24) | Layering | Diverse | <p>BRASSES modern setting</p> <p>Trumpet1.2.3+Trombone1: Foreground-1 (21-24). BassTrombone+Tuba: Bass Line Background(21-24).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.0 Tutti Textures-Relationships(1-24) By ORDER of APPEARANCE in SCORE By ORDER of TECHNIQUES TYPES > | Layers_Relationships | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Tutti: Textures-Relationships (1-24).</p> | | |

| | | | | | | | |
|-----------------|-----|--------------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|------------------------|--------------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| |
|-------------------------------|
| Families/Details/Full text |
| Orch. Tech. Mode of Playing |

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech3.1.01 Tpt1 Monophonic(1-2)
- Tech3.1.02 Tpt1 Monophonic(5-6)
- Tech3.1.03 Tpt1 Monophonic(7-8)
- Tech3.1.04 Fl1.2.3+Ob1.3+Cl1.2 +BassCl+Bsn1.2+CBsn +Hn1.2.3.4+Strings Monophonic(18-19)
- Tech3.1.05 Fl1.2.3+Ob1.3+Cl1.2 +BassCl+Bsn1.2+CBsn +Hn1.2.3.4+Strings Monophonic(20-21)
- Tech3.1.06 Tpt1+Tbn1 Monophonic(20)

Layers_Textures Monophonic Texture

STRINGS WOODWINDS BRASSES modern setting
 Trumpet1: Monophonic (1-2).
 Trumpet1: Monophonic (5-6).
 Trumpet1: Monophonic (7-8).
 Flute1.2.3+Oboe1.3+Clarinet1.2+Bass
 Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4
 +Strings: Monophonic (18-19).
 Flute1.2.3+Oboe1.3+Clarinet1.2+Bass
 Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4
 +Strings: Monophonic (20-21).
 Trumpet1+Trombone1: Monophonic (20).

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech3.5.2.01 Hn1.2.3.4+Tpt1.2.3+ BassTbn+Tuba Homorhythmic(3-4)
- Tech3.5.2.02 Hn1.2+Tpt1.2+BassTbn+Tuba Homorhythmic(6)
- Tech3.5.2.03 Hn1.2+Tpt1.2+BassTbn+Tuba Homorhythmic(8)

Layers_Relationships Homorhythmic Relationship

BRASSES modern setting
 Horn1.2.3.4+Trumpet1.2.3+BassTrombone+Tuba:
 Homorhythmic (3-4).
 Horn1.2+Trumpet1.2+BassTrombone+Tuba:
 Homorhythmic (6).
 Horn1.2+Trumpet1.2+BassTrombone+Tuba:
 Homorhythmic (8).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|-------------------------|--|-----------------|-------------------------------|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | | | |
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |
| | | | | | | | | | | | Orch. Tech. Mode of Playing |

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech3.5.2.04
Fl1.2+Ob1.2.3+Cl1.2
+BassCl+Bsn1.2+CBsn
+Db
Homorhythmic(14)
- Tech3.5.2.05
Picc+Fl1.2+Strings
Homorhythmic(14)
- Tech3.5.2.06
Fl1.2+Ob1.2.3+Cl1.2
+BassCl+Bsn1.2+CBsn
+Db
Homorhythmic(15)
- Tech3.5.2.07
Picc+Fl1.2+Strings
Homorhythmic(15)

Layers_Relationships Homorhythmic Relationship

STRINGS WOODWINDS modern setting
 Flute1.2+Oboe1.2.3+Clarinet1.2+Bass
 Clarinet+Bassoon1.2+Contrabassoon+DoubleBass : Homorhythmic (14).
 Piccolo+Flute1.2+Strings: Homorhythmic (14).
 Flute1.2+Oboe1.2.3+Clarinet1.2+Bass
 Clarinet+Bassoon1.2+Contrabassoon+DoubleBass : Homorhythmic(15).
 Piccolo+Flute1.2+Strings: Homorhythmic (15).

Moussorgsky Multi Pictures at an Exhibition Promenade (1) ORCH(Ravel)+ piano 1874 - 1922 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings OrchPlay

- Tech3.5.2.08
Ob1.2.3+Bsn1.2+Db
Homorhythmic(16)
- Tech3.5.2.09
Hn1+VI.I+VI.II+Vla+Vc
Homorhythmic(16)
- Tech3.5.2.10
Fl1.2+Ob1.2.3+Cl1.2
+BassCl+Bsn1.2+Db
Homorhythmic(17)
- Tech3.5.2.11
Ob3+CL1.2+BassCl+Bsn1.2+CBsn+Hn1.3+Strings
Homorhythmic(17-18)

Layers_Relationships Homorhythmic Relationship

STRINGS WOODWINDS BRASSES modern setting
 Oboe1.2.3+Bassoon1.2+DoubleBass:
 Homorhythmic (16).
 Horn1+Violin I+Violin II+Viola+Violoncello:
 Homorhythmic (16).
 Flute1.2+Oboe1.2.3+Clarinet1.2+Bass
 Clarinet+Bassoon1.2+DoubleBass:
 Homorhythmic (17).
 Oboe3+CL1.2+Bass
 Clarinet+Bassoon1.2+Contrabassoon+Horn1.3+Strings: Homorhythmic (17-18).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|----------|
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|----------|

- Tech3.5.2.12
Fl1.2.3+Ob1.2.3+CL1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Strings Homorhythmic(19-20)
- Tech3.5.2.13
Fl1.2.3+Ob1.2.3+CL1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Strings Homorhythmic(21)
- Tech3.5.2.14
Bsn1.2+CBsn+Hn1.2.3.4+Tpt1.2.3+Tbn1.2+Tuba Homorhythmic(21-23)
- Tech3.5.2.15
Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Horns+Brasses+Strings Homorhythmic(23-24)

| | |
|----------------------|---------------------------|
| Layers_Relationships | Homorhythmic Relationship |
|----------------------|---------------------------|

STRINGS WOODWINDS BRASSES modern setting
 Flute1.2.3+Oboe1.2.3+CL1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Strings: Homorhythmic (19-20).
 Flute1.2.3+Oboe1.2.3+CL1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Strings: Homorhythmic (21).
 Bassoon1.2+Contrabassoon+Horn1.2.3.4+Trumpet1.2.3+Trombone1.2+Tuba: Homorhythmic (21-23).
 Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horns+Brasses+Strings: Homorhythmic (23-24).
 Thickening at the end of excerpt

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|---------------------------|--|----------------------|-------------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.6.01 Strings Polyphonic(9) Tech3.6.02 Ob1.2+Cl1.2+Bsn1.2+Strings Polyphonic(10) Tech3.6.03 Strings Polyphonic(11) Tech3.6.04 Ob1.2+Cl1.2+Bsn1.2+Hn1+Strings Polyphonic(12) Tech3.6.05 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Tpt1.2+Strings Polyphonic(13) | Layers_Relationships | Polyphonic Relationship | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Strings: Polyphonic (9).</p> <p>Oboe1.2+Clarinet1.2+Bassoon1.2+Strings: Polyphonic (10).</p> <p>Strings: Polyphonic (11).</p> <p>Oboe1.2+Clarinet1.2+Bassoon1.2+Horn1+Strings: Polyphonic (12).</p> <p>Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Trumpet1.2+Strings: Polyphonic (13).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.00 TUTTI All Doublings(1-24) <p>By ORDER of APPEARANCE in SCORE ></p> | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Tutti: All Doublings (1-24).</p> | | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.01 Hn1.2.3.4 Doubling-1(3-4) Tech5.1.02 Hn1.2 Doubling-1(6) Tech5.1.03 Hn1.2 Doubling-1(8) | Doubling | Fusion | <p>STRINGS modern setting</p> <p>Horn1.2.3.4: Doubling-1 (3-4).</p> <p>*Compact "close voicing" to smoothen the Brasses: parts do not follow the original voices*</p> <p>Horn1.2: Doubling-1 (6).</p> <p>Horn1.2: Doubling-1 (8).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | Families/Details/Full text | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|-------------------------|--|----------------------------|------------------|-----------------|--|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.04 Ob1.2+Cl1.2 Doubling-1(10) Tech5.1.05 Bsn1.2 Doubling-2(10) | Doubling | Fusion | | WOODWINDS 19th Century setting Oboe1.2+Clarinet1.2: Doubling-1 (10). Bassoon1.2: Doubling-2 (10). | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.06 Ob1.2+Cl1.2 Doubling-1(12) Tech5.1.07 Bsn1+CBsn Doubling-2(12) Tech5.1.08 Hn1 Doubling-3(12) | Doubling | Fusion | | WOODWINDS BRASSES modern setting Oboe1.2+Clarinet1.2: Doubling-1 (12). Bassoon1+Contrabassoon: Doubling-2 (12). Horn1: Doubling-3 (12). | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.09 Picc+Fl1.2+Ob1.2.3+Cl1.2+Hn1.3+Tpt1.2 Doubling-1(13) Tech5.1.10 BassCl+Bsn1.2+CBsn+Hn2.4 Doubling-2(13) Tech5.1.11 Fl1.2+Cl1.2 Doubling-1(14) Tech5.1.12 BassCl+Bsn1.2+CBsn Doubling-2(14) Tech5.1.13 Picc+Fl1.2 Doubling-1(14) | Doubling | Fusion | | WOODWINDS BRASSES modern setting Piccolo+Flute1.2+Oboe1.2.3+Clarinet1.2+Horn1.3+Trumpet1.2: Doubling-1 (13). Bass Clarinet+Bassoon1.2+Contrabassoon+Horn2.4: Doubling-2 (13). l1.2+Clarinet1.2: Doubling-1 (14). Bass Clarinet+Bassoon1.2+Contrabassoon: Doubling-2 (14). Piccolo+Flute1.2: Doubling-1 (14). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|---------------------------|--|-------|------------------|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.14 Fl1.2+Cl1.2 Doubling-1(15) •Tech5.1.15 BassCl+Bsn1.2+CBsn Doubling-2(15) •Tech5.1.16 Picc+Fl1.2 Doubling-1(15) •Tech5.1.17 Bsn1.2 Doubling-2(16) | | Doubling | Fusion | | WOODWINDS 19th Century setting Flute1.2+Clarinet1.2: Doubling-1 (15). Bass Clarinet+Bassoon1.2+Contrabassoon: Doubling-2 (15). Piccolo+Flute1.2: Doubling-1 (15). Bassoon1.2: Doubling-2 (16). |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.18 Fl1.2+Cl1.2 Doubling-1(17) •Tech5.1.19 Bsn1.2 Doubling-2(17) •Tech5.1.20 Ob3+Cl1.2+BassCl Doubling-1(17-18) •Tech5.1.21 Bsn1.2+CBsn Doubling-2(17-18) | | Doubling | Fusion | | WOODWINDS 19th Century setting Flute1.2+Clarinet1.2: Doubling-1 (17). Bassoon1.2: Doubling-2 (17). Oboe3+Clarinet1.2+Bass Clarinet: Doubling-1 (17-18). Bassoon1.2+Contrabassoon: Doubling-2 (17-18). |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.22 Ob1.3+Cl1.2+BassCl Doubling-1(18) •Tech5.1.23 Bsn1.2+CBsn+Hn1.3 Doubling-2(18) | | Doubling | Fusion | | WOODWINDS BRASSES modern setting Oboe1.3+Clarinet1.2+Bass Clarinet: Doubling-1 (18). Bassoon1.2+Contrabassoon+Horn1.3: Doubling-2 (18). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|---------------------------|--|-------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.24 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl Doubling-1(19) Tech5.1.25 Bsn1.2+CBsn Doubling-2(19) Tech5.1.26 Fl1.2.3+Ob1.2.3+Cl1.2+Hn1.2.3.4 Doubling-1(20) Tech5.1.27 BassCl+Bsn1.2+CBsn Doubling-2(20) | | Doubling | Fusion | <p>WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet Doubling-1 (19). Bassoon1.2+Contrabassoon Doubling-2 (19). Flute1.2.3+Oboe1.2.3+Clarinet1.2+Horn1.2.3.4 Doubling-1 (20). Bass Clarinet+Bassoon1.2+Contrabassoon Doubling-2 (20).</p> | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.28 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4 Doubling-1(20) Tech5.1.29 Fl1.2.3+Ob1.2.3+Cl1.2+Hn1.2.3.4 Doubling-1(21) Tech5.1.30 BassCl+Bsn1.2+CBsn Doubling-2(21) | | Doubling | Fusion | <p>WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4: Doubling-1 (20). Flute1.2.3+Oboe1.2.3+Clarinet1.2+Horn1.2.3.4: Doubling-1 (21). Bass Clarinet+Bassoon1.2+Contrabassoon: Doubling-2 (21).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|----------|
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay |

•Tech5.1.31
 Hn1.2.3.4 Doubling-1(21-23)
 •Tech5.1.32
 Bsn1.2+CBsn Doubling-2(21-23)
 •Tech5.1.33
 Bsn1.2+CBsn+Hn4 Doubling-2(22-23)
 •Tech5.1.34
 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Hn1.2.3.4+VI.I+VI.II+Vla Doubling-1(23-24)
 •Tech5.1.35
 Bsn1.2+CBsn+Vc+Db Doubling-2(23-24)

•Tech7.3.00
TUTTI Contrast(1-24)

 By ORDER of APPEARANCE in SCORE >

| | |
|-----------------------|----------|
| Doubling | Fusion |
| Interplay_Progression | Contrast |

STRINGS WOODWINDS BRASSES modern setting
 Horn1.2.3.4: Doubling-1 (21-23).
 Bassoon1.2+Contrabassoon: Doubling-2 (21-23).
 Bassoon1.2+Contrabassoon+Horn4: Doubling-2 (22-23) .
 Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Horn1.2.3.4+Violin I+Violin II+Viola: Doubling-1 (23-24).
 Bassoon1.2+Contrabassoon+Violoncello+DoubleB ass: Doubling-2 (23-24).

STRINGS WOODWINDS BRASSES modern setting
 TUTTI: Contrast (1-24).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|---------------------------|--|-------|------------------|-----------------|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |

| | | | | | | | | | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|----------|--|--|--|--|--|--|
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | | | | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|----------|--|--|--|--|--|--|

- Tech7.3.01 Tpt1 vs Horns+Brasses Contrast(1-8)
- Tech7.3.02 Strings, +Ob1.2+Cl1.2+Bsn1.2+Hn1 vs WW+Horns+Tpt1.2+ Strings Contrast(12-13)
- Tech7.3.03 Fl1.2+Ob1.2.3+Cl1.2 +BassCl+Bsn1.2+CBsn +Db vs Picc+Fl1.2+Strings Contrast(14-15)
- Tech7.3.04 Ob1.2.3+Bsn1.2+Db vs Hn1+Strings Contrast(16)

Interplay_Progression Contrast

STRINGS WOODWINDS BRASSES modern setting
 TUTTI: Contrast (1-24).
 Trumpet1 vs Horns+Brasses: Contrast (1-8).
 Strings, +Oboe1.2+Clarinet1.2+Bassoon1.2+Horn1 vs Woodwinds+Horns+Trumpet1.2+Strings: Contrast (12-13).
 Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+DoubleBass vs Piccolo+Flute1.2+Strings: Contrast (14-15).
 Oboe1.2.3+Bassoon1.2+DoubleBass vs Horn1+Strings: Contrast (16).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | Families/Details/Full text | | | |
|-------------|-------|---------------------------|---------------|--------------------|-------------|--|---------------------------|---|-------|----------------------------|-----------------|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (1) | ORCH(Ravel)+ piano | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings | OrchPlay | <ul style="list-style-type: none"> •Tech7.3.05 Fl1.2+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Db vs Ob3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.3+Strings Contrast(17-18) •Tech7.3.06 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Hn1.2.3.4+Strings vs Tpt1+Tbn1 Contrast(20) •Tech7.3.07 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Hn1.2.3.4+Strings vs Bsn1.2+CBsn+Horns+Brasses Contrast(21-22) •Tech7.3.08 Bsn1.2+CBsn+Horns+Brasses vs Tutti Contrast(21-24) | Adler | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES modern setting Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+DoubleBass vs Oboe3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.3+Strings: Contrast (17-18). Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Horn1.2.3.4+Strings vs Trumpet1+Trombone1: Contrast (20). Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Horn1.2.3.4+Strings vs Bassoon1.2+Contrabassoon+Horns+Brasses: Contrast (21-22). Bassoon1.2+Contrabassoon+Horns+Brasses vs Tutti: Contrast (21-24).</p> | |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> •VI.I+II (9-12) •VI.I+II (9-12)+Tutti •TUTTI All Techniques(1-12) | Adler | DIVERSE | - | <ul style="list-style-type: none"> •STRINGS: Slow Detached Tenutos. Legato slow Slurs. •WOODWINDS: Legato lines. •BRASSES: Legato lines. | <p>STRINGS WOODWINDS BRASSES modern setting TUTTI: All Techniques (1-12).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> •Tech1.+2.00 All Soli+Layers(1-10) <p>By ORDER of APPEARANCE in SCORE ></p> | Adler | Solo+Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting All Soli+Layers (1-10).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|-------------|-------|---------------------------|---------------|-------------|-------------|---------------------------------------|---------------------------|---|--|--------------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> •Tech1.+2.01 Horn1 Solo(1-2) •Tech1.+2.02 Bsn1 Solo(3-4) •Tech1.+2.03 Ob1+Cl1.2 Mgr(3-4) | Basic +Layering | Solo +Foreground +Middleground | | WOODWINDS BRASSES modern setting Horn1: Solo (1-2). Bassoon1: Solo (3-4). Oboe1+Clarinet1.2: Middleground (3-4). |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> •Tech1.+2.04 Horn1 Solo(5-6) •Tech1.+2.05 Bsn1 Solo(7-8) •Tech1.+2.06 Fl1.2.3+Cl1 Mgr(7-8) | Basic +Layering | Solo +Foreground +Middleground | | WOODWINDS BRASSES modern setting Horn1: Solo (5-6). Bassoon1: Solo (7-8). Flute1.2.3+Clarinet1: Middleground (7-8). |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> •Tech1.+2.07 Fl1+Ob1 Solo(9-10) •Tech1.+2.08 Fl2.3+Bsn1.2 Mgr(9-10) •Tech1.+2.09 Hn1 Fgr-2(9-10) •Tech1.+2.10 CBsn Fgr-2(10) | Basic +Layering | Solo +Foreground +Middleground | | WOODWINDS BRASSES modern setting Flute1+Oboe1: Solo (9-10). Flute2.3+Bassoon1.2: Middleground (9-10). Horn1: Foreground-2 (9-10). Contrabassoon: Foreground-2 (10). |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> •Tech1.+2.11 Cl1 Solo(11-12) •Tech1.+2.12 Cl2+BassCl Mgr(11-12) •Tech1.+2.13 VI.I+VL.II Fgr-2(11-12) | Basic +Layering | Solo +Foreground +Middleground | | STRINGS WOODWINDS modern setting Clarinet1: Solo (11-12). Clarinet2+Bass Clarinet :Middleground (11-12). Violin I+VL.II: Foreground-2 (11-12). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|-------------|-------|---------------------------|---------------|-------------|-------------|---------------------------------------|---------------------------|---|----------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> Tech3.5.2.01 Basic+Mgr Homorhythmic(3-4) Tech3.5.2.02 Basic+Mgr Homorhythmic(7-8) | Layers_Relationships | Homorhythmic Relationship | <p>WOODWINDS 19th Century setting</p> <p>Basic+Middleground Homorhythmic Relationship (3-4).</p> <p>Basic+Middleground Homorhythmic (7-8).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> Tech3.6.01 Basic+Mgr+Fgr-2 Polyphonic(9-12) | Layers_Relationships | Polyphonic Relationship | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Basic+Middleground+Foreground-2 Polyphonic Relationship (9-12).</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> Tech5.1.01 Fl1+Ob1 Doubling(9-10) Tech5.1.02 VI.I+VI.II Doubling(11-12) | Doubling | Fusion | <p>STRINGS WOODWINDS modern setting</p> <p>Flute1+Oboe1: Doubling (9-10).</p> <p>Violin I+Violin II: OctaveDoubling (11-12).</p> <p>*High 2Octaves VI. Doubling*</p> |
| Moussorgsky | Multi | Pictures at an Exhibition | Promenade (2) | ORCH(Ravel) | 1874 - 1922 | 3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII | OrchPlay | <ul style="list-style-type: none"> Tech6.1.01 Ob1+Cl1.2+Bsn1 Coupling(3-4) Tech6.1.02 Fl1.2.3+Cl1+Bsn1 Coupling(7-8) Tech6.1.03 Fl1.2.3+Ob1+Bsn1.2 Coupling(9-10) Tech6.1.04 Cl1.2+BassCl Coupling(11-12) | Coupling | Fusion | <p>WOODWINDS 19th Century setting</p> <p>Oboe1+Clarinet1.2+Bassoon1: Coupling (3-4).</p> <p>Flute1.2.3+Clarinet1+Bassoon1: Coupling (7-8).</p> <p>Flute1.2.3+Oboe1+Bassoon1.2: Coupling (9-10).</p> <p>Clarinet1.2+Bass Clarinet: Coupling (11-12).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ | Orchestration Techniques Examples Modern | | | | |
|-------------|-------------|---------------------------|-----------------------------|-------------|-------------|--|----------------------------------|--|--|---|---------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech2. +5. +6. +8.00 All Layers+Doublings+Couplings+Pedal+Timbral Manip(1-29)+Tutti | 11-9 | All Layers +Doublings+Couplings +Pedal +Timbral Manipulation | Diverse | •STRINGS: Detached. Accents. Tenuto. Slurred Tenutos. Appoggiaturas. •WOODWINDS: Detached. Accents. Tenuto. Slurred Tenutos. Short slurs. •BRASSES: Detached. Accents. Short slurs. •Timpani, Bass Drum: Detached. •Cymbal: Accent, held. | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: All Layers+Doublings+Couplings+Pedal+Timbral Manipulation (1-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech2.2 +2.4.00 Tpt1.2.3+Tbn1.2.3 Fgr; Tuba, +Tbn3 Bass Line(25-32)+Tutti | 11-9 | Layering | Foreground + Bass Line | | BRASSES modern setting Trumpet1.2.3+Trombone1.2.3: Foreground; Tuba, +Trombone3: Bass Line (25-32). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech2.2.00 Tpt1.2.3+Tbn1.2.3 Fgr (25-32)+Tutti | 11-9 | Layering | Foreground | | BRASSES modern setting Trumpet1.2.3+Trombone1.2.3: Foreground (25-32). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •ech2.4.00 Tuba, +Tbn3: Bass Line(25-32)+Tutti | 11-9 | Layering | Background | | BRASSES modern setting Tuba, +Trombone3: Bass Line (25-32). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech3.5.2 Homorhythmic Relationship(1-29)+Tutti | 11-9 | Layers_Relationships | Homorhythmic Relationship | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Homorhythmic Relationship (1-29). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text |
|-------------|-------------|---------------------------|-----------------------------|-------------|-------------|--|----------------------------------|--|--|-------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech5.+6.00 All Doublings+Couplings(1-29)+Tutti | 11-9 | All Doublings+Couplings | Diverse | STRINGS WOODWINDS BRASSES modern setting Tutti: All Doublings+Couplings (1-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech5.1.01 Horns, +WW, +Strings Doubling Fgr(1-29)+Tutti | 11-9 | Doubling | Fusion | STRINGS WOODWINDS BRASSES modern setting Horns, +Woodwinds, +Strings: Doubling Foreground (1-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech5.1.02 Cbsn, Bsn1.2+BassCl +Tbn3, +Vc, +Cb Doubling Bass Line(1-29)+Tutti | 11-9 | Doubling | Fusion | STRINGS WOODWINDS BRASSES modern setting Contrabassoon, Bassoon1.2+Bass Clarinet, +Tbn3, +Vc, +Cb Doubling Bass Line (1-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech6.1.00 Coupling Fgr(1-29)+Tutti | 11-9 | Coupling | Fusion | BRASSES modern setting Trumpet1.2.3+Trombone1.2.3: Coupling Foreground (1-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech8.2.00 Timp Pedal(1-29)+Tutti | 11-9 | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | PERCUSSION modern setting Timpani: Pedal Sustain (1-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech8.6.1.00 WW, +VI.I+VI.II Timbre Bright(13-29)+Tutti | 11-9 | Timbral_Manipulation | TIMBRE Bright | STRINGS WOODWINDS modern setting Woodwinds, +Violin I+Violin II: Timbre Bright (13-29). |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech8.6.2.00 Bass Drum Timbre Dark(1-29)+Tutti | 11-9 | Timbral_Manipulation | Timbre Dark | PERCUSSION modern setting Bass Drum: Timbre Dark (1-29). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|-------------|-------------|---------------------------|--|--------------------------|-------------|--|------------------------------------|---|-------|----------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Moussorgsky | stereo -NAX | Tableaux d'une Exposition | 10. La grande porte de Kiev | ORCH | 1874 - 1922 | 3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings | Jarvi_Chicago Symphony Orchestra | •Tech8.12.1.00 Cymbal Fusing(22-29)+Tutti | 11-9 | Timbral_Manipulation | FUSING | Role Instr.(s) | PERCUSSION modern setting Cymbal: Fusing (22-29). |
| Tchaikovsky | stereo -NAX | Le Lac des Cygnes | 26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro | ORCH, Solo Harp, Solo Vc | 1900 | picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings | Pletnev_Russian National Orchestra | •• | | | | | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | •Tutti (150-203) •Strings (150-203) | | DIVERSE | – | •STRINGS: Legato fast slurred 32nd ascend lines vs Short Detached. Slurred Legato motives. vs Short Detached. Accents, Tenuto. Tenuto+Staccato. Espressivo. Sforzando. Pizzicato. •WOODWINDS: Slurred Legato motives. vs Short Detached. Sforzando. Legato fast slurred 32nd ascend lines. Dynamics swells. Slurred accents. Detached accents. | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: (150-203). Strings: (150-203). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | Families/Details/Full text | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|--|----------------------------|-------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | | | DIVERSE | – | <ul style="list-style-type: none"> •BRASSES: Slurred Legato motives. vs Short Detached. Sforzando. Dynamics swells. Slurred accents. Detached accents. •TIMPANI: Roll (trill). Detached. | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: (150-203). Strings: (150-203). |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1 +5.1.00 TUTTI All Layers +Doublings(150-203) <p>By ORDER of APPEARANCE in SCORE ></p> | | Layering+Doubling | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting TUTTI: All Layers +Doublings (150-203). |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.00 All Layers(150-203) <p>By ORDER of APPEARANCE in SCORE ></p> | | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers (150-203). |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.01 VI.I+VI.II Layer-1(150-151) •Tech2.1.02 Db Layer-3(150-151) •Tech2.1.03 Vla+Vc Layer-2(150-151) •Tech2.1.04 Db Layer-3(151-152) •Tech2.1.05 Ob1.2 Layer-4(151-152) | | Layering | Diverse | | STRINGS WOODWINDS modern setting Violin I+Violin II: Layer-1 (150-151). DoubleBass: Layer-3 (150-151). Viola+Violoncello: Layer-2 (150-151). DoubleBass: Layer-3 (151-152). Oboe1.2: Layer-4 (151-152). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|----------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.06 Vla+Vc Layer-2(151-152) •Tech2.1.07 Vl.I+Vl.II Layer-1(152-153) •Tech2.1.08 Vla+Vc Layer-2(152-153) •Tech2.1.09 Db Layer-3(152-153) | Layering | Diverse | | STRINGS modern setting Viola+Violoncello: Layer-2 (151-152). Violin I+Violin II: Layer-1 (152-153). Viola+Violoncello: Layer-2 (152-153). DoubleBass: Layer-3 (152-153). | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.10 Db Layer-3(153-154) •Tech2.1.11 Ob1.2 Layer-4(153-154) •Tech2.1.12 Vla+Vc Layer-2(153-154) | Layering | Diverse | | STRINGS WOODWINDS modern setting DoubleBass: Layer-3 (153-154). Oboe1.2: Layer-4 (153-154). Viola+Violoncello: Layer-2 (153-154). | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.13 Vl.I+Vl.II Layer-1(154-155) •Tech2.1.14 Hn1.2.3.4 Mgr(154-163) •Tech2.1.15 Db Layer-3(154-155) •Tech2.1.16 Vl.I+Vl.II+Vla Layer-1(155-156) •Tech2.1.17 Vc+Db Layer-3(156-157) | Layering | Diverse | | STRINGS modern setting Violin I+Violin II: Layer-1 (154-155). Horn1.2.3.4: Middleground (154-163). DoubleBass: Layer-3 (154-155). Violin I+Violin II+Viola: Layer-1 (155-156). Violoncello+DoubleBass: Layer-3 (156-157). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|--|----------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.18 VI.I+VI.II+Vla Layer-1(156-157) Tech2.1.19 Vc+Db Layer-3(157-158) Tech2.1.20 VI.I+VI.II+Vla Layer-1(158) Tech2.1.21 Vc+Db Layer-3(158-160) Tech2.1.22 VI.I+VI.II+Vla Layer-1(159-160) | Layering | Diverse | <p>STRINGS modern setting</p> <p>Violin I+Violin II+Viola: Layer-1 (156-157). Violoncello+D: Layer-3 (157-158). Violin I+Violin II+Viola: Layer-1 (158). Violoncello+DoubleBass: Layer-3 (158-160). Violin I+Violin II+Viola: Layer-1 (159-160).</p> | | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.23 VI.I+VI.II+Vla+Vc Layer-1(160-162) Tech2.1.24 Db Layer-3(160-162) Tech2.1.25 Tpt1.2.3+Tbn1.3, +VI.I+VI.II+Vla Layer-1(163) Tech2.1.26 Vc+Db Layer-3(163-164) Tech2.1.27 Hn1.2.3.4 Layer-4(163-164) Tech2.1.28 Vc+Db Layer-3(164) | Layering | Diverse | <p>STRINGS BRASSES modern setting</p> <p>Violin I+Violin II+Viola+Violoncello: Layer-1 (160-162). DoubleBass: Layer-3 (160-162). Trumpet1.2.3+Trombone1.3, +Violin I+Violin II+Viola: Layer-1 (163). Violoncello+DoubleBass: Layer-3 (163-164). Horn1.2.3.4: Layer-4 (163-164). Violoncello+DoubleBass: Layer-3 (164).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|--|----------------------------|---|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.29 VI.I+VI.II+Vla, +Tpt1.2+Tbn1.2.3 Layer-1(164-165) •Tech2.1.30 Vc+Db Layer-3(165-166) •Tech2.1.31 Hn1.2.3.4 Layer-4(165-166) •Tech2.1.32 Vc+Db Layer-3(166-168) | Layering | Diverse | <p>STRINGS BRASSES modern setting</p> <p>Violin I+Violin II+Viola, +Trumpet1.2+Trombone1.2.3 Layer-1 (164-165). Violoncello+DoubleBass Layer-3 (165-166). Horn1.2.3.4 Layer-4 (165-166). Violoncello+DoubleBass Layer-3 (166-168).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.33 VI.I+VI.II+Vla, +Tpt1.2+Ob2+Tbn1.3 Layer-1(166-168) •Tech2.1.34 Tpt1.2+Tbn2.3 Layer-1(168-169) •Tech2.1.35 Hn1+Tpt1.2+Tbn2.3 Layer-1(169) •Tech2.1.36 Hn1+Tpt1.2+Tbn2.3 Layer-1(169-170) •Tech2.1.37 Hn1+Tpt1.2+Tbn2.3 Layer-1(170-171) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Violin I+Violin II+Viola, +Trumpet1.2+Oboe2+Trombone1.3: Layer-1 (166-168). Trumpet1.2+Trombone2.3: Layer-1 (168-169). Horn1+Trumpet1.2+Trombone2.3: Layer-1 (169). Horn1+Trumpet1.2+Trombone2.3: Layer-1 (169-170). Horn1+Trumpet1.2+Trombone2.3: Layer-1 (170-171).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|--|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.38 Hn1+Tpt1.2+Tbn2.3 Layer-1(171-173) Tech2.1.39 Hn1+Tpt1.2+Tbn2.3 +Bsn1 Layer-1(173-175) Tech2.1.40 Hn1.2.4+ Bsn1 Layer-1(175-178) | Layering | Diverse | | <p>WOODWINDS BRASSES modern setting</p> <p>Horn1+Trumpet1.2+Trombone2.3: Layer-1 (171-173).</p> <p>Horn1+Trumpet1.2+Trombone2.3: +Bassoon1 Layer-1 (173-175).</p> <p>Horn1.2.4+ Bassoon1: Layer-1 (175-178).</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.41 VlaA Layer-1(179-180) Tech2.1.42 Vla+Vc Layer-1(180-182) Tech2.1.43 VlaB+Vc Mgr(179-180) Tech2.1.44 Tpt1.3+Tbn1.3 Layer-2(182-183) | Layering | Diverse | | <p>STRINGS BRASSES modern setting</p> <p>ViolaA: Layer-1 (179-180).</p> <p>Viola+Violoncello: Layer-1 (180-182).</p> <p>ViolaB+Violoncello: Middleground (179-180).</p> <p>Trumpet1.3+Trombone1.3: Layer-2 (182-183).</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.45 VI.I+VI.I, +VlaA Layer-1(182-184) Tech2.1.46 VlaB+Vc Mgr(183-184) Tech2.1.47 Vla+Vc Layer-1(184) Tech2.1.48 VI.I+VI.II+Vla+Vc+Db Layer-1(185-186) | Layering | Diverse | | <p>STRINGS modern setting</p> <p>Violin I+Violin I, +ViolaA: Layer-1 (182-184).</p> <p>ViolaB+Violoncello: Middleground (183-184).</p> <p>Viola+Violoncello: Layer-1 (184).</p> <p>Violin I+Violin II+Viola+Violoncello+DoubleBass: Layer-1 (185-186).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|-------------------------|--|----------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.49 Db pizz Bass Line-1(186-187) •Tech2.1.50 Vc pizz Bass Line-1(187-190) •Tech2.1.51 Vl.I Layer-1(187-190) •Tech2.1.52 Fl1.2+Cl1.2+Bsn2 Mgr(187-190) •Tech2.1.53 Db arco Bass Line-2(187-190) | Layering | Diverse | | <p>STRINGS WOODWINDS modern setting</p> <p>DoubleBass pizz: Bass Line-1 (186-187). Violoncello pizz: Bass Line-1 (187-190). Violin I: Layer-1 (187-190). Flute1.2+Clarinet1.2+Bassoon2: Middleground (187-190). DoubleBass arco: Bass Line-2 (187-190).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.54 Hn1.2.3.4 Layer-1(190) •Tech2.1.55 Hn1 Layer-1(191-192) •Tech2.1.56 Ob1 Layer-2(190-193) •Tech2.1.57 Hn2.3.4 Mgr(191-192) •Tech2.1.58 Db Bass Line-1(191-194) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Horn1.2.3.4: Layer-1 (190). Horn1: Layer-1 (191-192). Oboe1: Layer-2 (190-193). Horn2.3.4: Middleground (191-192). DoubleBass: Bass Line-1 (191-194).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|----------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.59 Bsn1 Layer-3(192-198) •Tech2.1.60 Bsn2 Bass Line-2(192-198) •Tech2.1.61 Cl1 Layer-1(193-194) •Tech2.1.62 VlaA+Cl2 Layer-2(194-196) •Tech2.1.63 VlaB Layer-4(194-198) •Tech2.1.64 Hn1.2.3 Mgr(195) •Tech2.1.65 Hn1.2.3 Mgr(196-197) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Bassoon1: Layer-3 (192-198). Bassoon2: Bass Line-2 (192-198). Clarinet1: Layer-1 (193-194). ViolaA+Clarinet2: Layer-2 (194-196). ViolaB: Layer-4 (194-198). Horn1.2.3: Middleground (195). Horn1.2.3: Middleground (196-197).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.66 VI.I, +VI.II Layer-1(196-198) •Tech2.1.67 Hn1.2.3.4 Mgr(198) •Tech2.1.68 VI.I Layer-2(198-1202) •Tech2.1.69 Fl1.2 Layer-1(199-202) •Tech2.1.70 Hn2.3+Tpt1.2.3 Mgr(199-202) •Tech2.1.71 Db Bass Line-2(199-202) •Tech2.1.72 Vla Bass Line-1(199-203) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Violin I, +Violin II: Layer-1 (196-198). Horn1.2.3.4: Middleground (198). Violin I: Layer-2 (198-1202). Flute1.2: Layer-1 (199-202). Horn2.3+Trumpet1.2.3: Middleground (199-202). DoubleBass: Bass Line-2 (199-202). Viola: Bass Line-1 (199-203).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | Families/Details/Full text | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|--|----------------------------------|------------------|-----------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.73 Hn1.2.3.4 Layer-1(202-203) | Layering | Diverse | | | BRASSES modern setting Horn1.2.3.4: Layer-1 (202-203). |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.2-#16 Tutti (150-168) Tech3.2-#16b Tutti Chordal(159-168) Tech3.6-#16 Tutti (150-168) Tech3.6-#16a Tutti Polyph(150-168) | Layers Textures+Relationships | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (159-168). Tutti: Polyphonic (150-168). | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.2+3.6.00 Tutti Chordal+Polyphonic(150-203) <p>By ORDER of APPEARANCE in SCORE ></p> | Layers Textures+Relationships | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal+Polyphonic(150-203). | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.2+3.6.01 Tutti Polyphonic(150-159) Tech3.2+3.6.02 Tutti Chordal(159-162) Tech3.2+3.6.03 Tutti Polyphonic(163-167) Tech3.2+3.6.04 Tutti Chordal(167-178) | Layers Textures+Relationships | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (150-159). Tutti: Chordal (159-162). Tutti: Polyphonic (163-167). Tutti: Chordal (167-178). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | |
|----------|-------|----------------|--|-------------|-------------|---|--------------------------|---|----------------------------------|-------------------------------|--|
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | |
| total 29 | | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Families/Details/Full text |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.2+3.6.05 Tutti Polyphonic(179-180) Tech3.2+3.6.06 Tutti Chordal(180-181) | Layers Textures+Relationships | Diverse | STRINGS WOODWINDS modern setting Tutti: Polyphonic (179-180). Tutti: Chordal (180-181). |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.2+3.6.07 Tutti Polyphonic(182-184) Tech3.2+3.6.08 Tutti Chordal(184-185) Tech3.2+3.6.09 Tutti Polyphonic(186-203) | Layers Textures+Relationships | Diverse | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (182-184). Tutti: Chordal (184-185). Tutti: Polyphonic (186-203). |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.00 TUTTI All Doublings(150-203) By ORDER of APPEARANCE in SCORE > | Doubling | Fusion | STRINGS WOODWINDS BRASSES PERCUSSION modern setting TUTTI: All Doublings (150-203). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|-------|------------------|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.01 Fl1.2 Doubling-1 Layer-1(150-151) ••Tech5.1.02 Bsn1.2+Tuba+Timp Doubling-3 Layer-3(150-151) •Tech5.1.03 Hn2.3.4 Doubling-2 Layer-2(150-151) ••Tech5.1.04 Bsn1.2+Tuba+Timp Doubling-3 Layer-3(151-152) •Tech5.1.05 Cl1-2+Hn1 Doubling-4 Layer-4(151-152) | | Doubling | Fusion | | <p>WOODWINDS BRASSES PERCUSSION modern setting</p> <p>Flute1.2: Doubling-1 Layer-1 (150-151). Bassoon1.2+Tuba+Timp: Doubling-3 Layer-3 (150-151). Horn2.3.4: Doubling-2 Layer-2 (150-151). Bassoon1.2+Tuba+Timp: Doubling-3 Layer-3 (151-152). Clarinet1-2+Horn1: Doubling-4 Layer-4 (151-152).</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.06 Hn2.3.4 Doubling-2 Layer-2(151-152) •Tech5.1.07 Fl1.2 Doubling-1 Layer-1(152-153) •Tech5.1.08 Hn2.3.4 Doubling-2 Layer-2(152-153) •Tech5.1.09 Bsn1.2 Doubling-3 Layer-3(152-153) | | Doubling | Fusion | | <p>WOODWINDS BRASSES modern setting</p> <p>Horn2.3.4: Doubling-2 Layer-2 (151-152). Flute1.2: Doubling-1 Layer-1 (152-153). Horn2.3.4: Doubling-2 Layer-2 (152-153). Bassoon1.2: Doubling-3 Layer-3 (152-153).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|--|-------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.10 Bsn1.2+Tuba Doubling-3 Layer-3(153-154) Tech5.1.11 Cl1-2+Hn1 Doubling-4 Layer-4(153-154) Tech5.1.12 Hn2.3.4 Doubling-2 Layer-2(153-154) | | Doubling | Fusion | <p>WOODWINDS BRASSES modern setting</p> <p>Bassoon1.2+Tuba: Doubling-3 Layer-3 (153-154). Clarinet1-2+Horn1: Doubling-4 Layer-4 (153-154). Horn2.3.4: Doubling-2 Layer-2 (153-154).1.2: Doubling-3 Layer-3 (152-153).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.14 Ob1.2+Cl1.2 Doubling-5 Mrg(156-163) Tech5.1.15 Bsn1.2 Doubling-3 Layer-3(154-155) Tech5.1.17 Bsn1.2 Doubling-3 Layer-3(156-157) Tech5.1.19 Bsn1.2 Doubling-3 Layer-3(157-158) Tech5.1.21 Bsn1.2 Doubling-3 Layer-3(158-160) | | Doubling | Fusion | <p>WOODWINDS modern setting</p> <p>Oboe1.2+Clarinet1.2: Doubling-5 Mrg (156-163). Bassoon1.2: Doubling-3 Layer-3 (154-155). Bassoon1.2: Doubling-3 Layer-3 (156-157). Bassoon1.2: Doubling-3 Layer-3 (157-158). Bassoon1.2: Doubling-3 Layer-3 (158-160).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|-------------------------|--|-------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.24 Bsn1.2 Doubling-3 Lay-3(160-162) Tech5.1.25 Bsn1.2 Doubling-1 Lay-1(163) Tech5.1.26 Bsn1.2 Doubling-3 Lay-3(163-164) Tech5.1.27 Ob1.2+Cl1.2 Doubling-4 Lay-4(163-164) Tech5.1.28 Bsn1.2 Doubling-3 Lay-3(164) | | Doubling | Fusion | <p>WOODWINDS modern setting</p> <p>Bassoon1.2: Doubling-3 Layer-3 (160-162). Bassoon1.2: Doubling-1 Layer-1 (163). Bassoon1.2: Doubling-3 Layer-3 (163-164). Oboe1.2+Clarinet1.2: Doubling-4 Layer-4 (163-164). Bassoon1.2: Doubling-3 Layer-3 (164).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.2 Timp Sustain(159-164) | | | | <p>PERCUSSION modern setting</p> <p>Timpani: Sustain (159-164).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.29 Fl1.2 Doubling-1 Lay-1(164-165) Tech5.1.30 Bsn1.2 Doubling-3 Lay-3(165-166) Tech5.1.31 Ob1.2+Cl1.2 Doubling-4 Lay-4(165-166) Tech5.1.32 Bsn1.2+Timp Doubling-3 Lay-3(166-168) | | Doubling | Fusion | <p>WOODWINDS PERCUSSION modern setting</p> <p>Flute1.2: Doubling-1 Layer-1 (164-165). Bassoon1.2: Doubling-3 Layer-3 (165-166). Oboe1.2+Clarinet1.2: Doubling-4 Layer-4 (165-166). Bassoon1.2+Timp: Doubling-3 Layer-3 (166-168).</p> | |

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|-----------------|-----|--------------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Adler

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|---|------------------------|---|
| Orchestration Techniques Examples Modern | | |
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

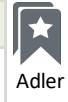
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|----------|-------|----------------|--|------|------|---|----------|
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay |
|----------|-------|----------------|--|------|------|---|----------|

- Tech5.1.33
Fl1.2+Ob1+Cl1.2+Bsn1.2 Doubling-1 Layer-1(166-168)
- Tech5.1.33a
Tuba+Timp, +Tpt3+Tbn2 Doubling-2 Layer-1(166-168)
- Tech5.1.33b
Tuba+Timp, +Hn1.2.3.4 Doubling-3 Layer-1(166-168)
- Tech5.1.34
Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Layer-1(168-169)
- Tech5.1.34a
Tpt3+Tbn1+Timp Doubling-2 Layer-1(168-169)
- Tech5.1.34b
Hn1.2.3.4 Doubling-3 Layer-1(168-169)

| | |
|----------|--------|
| Doubling | Fusion |
|----------|--------|

WOODWINDS BRASSES PERCUSSION modern setting
 Flute1.2+Oboe1+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (166-168).
 Tuba+Timp, +Trumpet3+Trombone2: Doubling-2 Layer-1 (166-168).
 Tuba+Timp, +Horn1.2.3.4: Doubling-3 Layer-1 (166-168).
 Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (168-169).
 Trumpet3+Trombone1+Timp: Doubling-2 Layer-1 (168-169).
 Horn1.2.3.4: Doubling-3 Layer-1 (168-169).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|----------|-------|----------------|--|------|------|---|----------|
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay |
|----------|-------|----------------|--|------|------|---|----------|

- Tech5.1.35
Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Layer-1(169)
- Tech5.1.35a
Tpt3+Tbn1+Tuba+Timp+Vc+Db Doubling-2 Layer-1(169)
- Tech5.1.35b
Hn2.3.4 Doubling-3 Layer-1(169)
- Tech5.1.36
Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Layer-1(169-170)
- Tech5.1.36a
Tpt3+Tbn1+Tuba+Timp+Vc+Db Doubling-2 Layer-1(169-170)
- Tech5.1.36b
Hn2.3.4+Timp Doubling-3 Layer-1(169-170)

Doubling Fusion

STRINGS WOODWINDS BRASSES PERCUSSION
 modern setting
 Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2:
 Doubling-1 Layer-1 (169).
 Trumpet3+Trombone1+Tuba+Timp+Violoncello+
 DoubleBass: Doubling-2 Layer-1 (169).
 Horn2.3.4: Doubling-3 Layer-1 (169).
 Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2:
 Doubling-1 Layer-1 (169-170).
 Trumpet3+Trombone1+Tuba+Timp+Violoncello+
 DoubleBass: Doubling-2 Layer-1 (169-170).
 Horn2.3.4+Timp: Doubling-3 Layer-1 (169-170).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|----------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.37 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Layer-1(170-171) ••Tech5.1.37a Tpt3+Tbn1+Tuba+Timp+Db Doubling-2 Layer-1(170-171) ••Tech5.1.37b Hn2.3.4+Timp Doubling-3 Layer-1(170-171) •Tech5.1.38 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Layer-1(171-173) ••Tech5.1.38a Tpt3+Tbn1+Tuba+Timp+Db Doubling-2 Layer-1(171-173) ••Tech5.1.38b Hn2.3.4 Doubling-3 Layer-1(171-173) | Doubling | Fusion | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p> <p>Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (170-171).</p> <p>Trumpet3+Trombone1+Tuba+Timp+DoubleBass: Doubling-2 Layer-1 (170-171).</p> <p>Horn2.3.4+Timp: Doubling-3 Layer-1 (170-171).</p> <p>Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (171-173).</p> <p>Trumpet3+Trombone1+Tuba+Timp+DoubleBass: Doubling-2 Layer-1 (171-173).</p> <p>Horn2.3.4: Doubling-3 Layer-1 (171-173).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.39 Bsn2 Doubling-1 Layer-1(174-178) ••Tech5.1.39a Tpt3+Tbn1+Tuba+Timp+Db Doubling-2 Layer-1(173-175) ••Tech5.1.39b Hn2.3.4+Timp Doubling-3 Layer-1(173-175) •Tech5.1.40 Bsn2 Doubling-1 Layer-1(175-178) | Doubling | Fusion | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p> <p>Bassoon2: Doubling-1 Layer-1 (174-178).</p> <p>Trumpet3+Trombone1+Tuba+Timp+DoubleBass: Doubling-2 Layer-1 (173-175).</p> <p>Horn2.3.4+Timp: Doubling-3 Layer-1 (173-175).</p> <p>Bassoon2: Doubling-1 Layer-1 (175-178).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|--------------------------|---|-------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orchh_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.41 Cl1 Doubling-1 Layer-1(179-180) •Tech5.1.42 Cl1.2+Bsn1.2 Doubling-1 Layer-1(180-182) •Tech5.1.43 Cl2+Bsn1.2 Doubling-5 Mgr(179-180) ••Tech5.1.44 Fl1.2+Tpt2+Tbn2+Timp+Db Doubling-2 Layer-2(182-183) ••Tech5.1.44a Hn1.2.3.4+Timp Doubling-3 Layer-2(182-183) | | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p> <p>Clarinet1: Doubling-1 Layer-1 (179-180).</p> <p>Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (180-182).</p> <p>Clarinet2+Bassoon1.2: Doubling-5 Middleground (179-180).</p> <p>Flute1.2+Trumpet2+Trombone2+Timp+DoubleBass: Doubling-2 Layer-2 (182-183).</p> <p>Horn1.2.3.4+Timp: Doubling-3 Layer-2 (182-183).</p> | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.45 Ob1 Doubling-1 Layer-1(183-184) •Tech5.1.46 Ob2+Cl1.2+Bsn1.2 Doubling-5 Mgr(183-184) •Tech5.1.47 Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Layer-1(184) | | Doubling | Fusion | <p>WOODWINDS modern setting</p> <p>Oboe1: Doubling-1 Layer-1 (183-184).</p> <p>Oboe2+Clarinet1.2+Bassoon1.2: Doubling-5 Middleground (183-184).</p> <p>Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (184).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|-------------------------|---|-------|------------------|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.50 Vla Doubling-6 Bass Line-1(189-190) •Tech5.1.51 VI.II Doubling-1 Layer-1(188-190) •Tech5.1.52 Ob1.2+Bsn1 Doubling-5 Mgr(187-190) | | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting</p> <p>Viola: Doubling-6 Bass Line-1 (189-190). Violin II: Doubling-1 Layer-1 (188-190). Oboe1.2+Bassoon1: Doubling-5 Middleground (187-190).</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.54 Fl1.2+Cl1.2+Bsn1.2+VI.I+VI.II+Db Doubling-1 Layer-1(190) •Tech5.1.55 Fl1.2+Cl1.2+VI.I+VI.II Doubling-1 Layer-1(191-192) •Tech5.1.57 Bsn1.2+Vla+Vc Doubling-5 Mgr(191-192) | | Doubling | Fusion | | <p>STRINGS WOODWINDS modern setting</p> <p>Flute1.2+Clarinet1.2+Bassoon1.2+Violin I+Violin II+DoubleBass: Doubling-1 Layer-1 (190). Flute1.2+Clarinet1.2+Violin I+Violin II: Doubling-1 Layer-1 (191-192). Bassoon1.2+Viola+Violoncello: Doubling-5 Middleground (191-192).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.59 Hn4 Doubling-3 Layer-3(192-193) •Tech5.1.60 Vc Doubling-7 Bass Line-2(194-195) •Tech5.1.60a Vc Doubling-7 Bass Line-2(196) •Tech5.1.60b Vc+Db Doubling-7 Bass Line-2(197) •Tech5.1.60c Db Doubling-7 Bass Line-2(198) •Tech5.1.61 Fl1 Doubling-1 Layer-1(193-194) •Tech5.1.62 Ob1.2, +Cl1 Doubling-2 Layer-2(194-196) | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Horn4: Doubling-3 Layer-3 (192-193). Violoncello: Doubling-7 Bass Line-2 (194-195). Violoncello: Doubling-7 Bass Line-2 (196). Violoncello+DoubleBass: Doubling-7 Bass Line-2 (197). DoubleBass: Doubling-7 Bass Line-2 (198). Flute1: Doubling-1 Layer-1 (193-194). Oboe1.2, +Clarinet1: Doubling-2 Layer-2 (194-196).</p> | | |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.63 Hn4 Doubling-4 Layer-4(195) •Tech5.1.63a Cl2 Doubling-4 Layer-4(196) •Tech5.1.63c Hn4 Doubling-4 Layer-4(197) •Tech5.1.63d Cl2 Doubling-4 Layer-4(198) •Tech5.1.65 Vla Doubling-5 Mgr(197) | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Horn4: Doubling-4 Layer-4 (195). Clarinet2: Doubling-4 Layer-4 (196). Horn4: Doubling-4 Layer-4 (197). Clarinet2: Doubling-4 Layer-4 (198). Viola: Doubling-5 Middleground (197).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|-------|-----------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.66 Ob1.2, +Cl1+Vla Doubling-1 Lay-1(196-198) •Tech5.1.68 Vc Doubling-2 Lay-2(200-202) •Tech5.1.69 Ob1.2 Doubling-1 Lay-1(200-202) •Tech5.1.72 VI.II, +Bsn1, +Cl1.2+Bsn2 Doubling-6 Bass Line-1(201-203) •Tech5.1.73 Tbn1.2.3+VI.I+VI.II+ Vc+Db Doubling-1 Lay-1(202-203) | Adler | Doubling | Fusion | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Oboe1.2, +Clarinet1+Viola: Doubling-1 Layer-1 (196-198).</p> <p>Violoncello: Doubling-2 Layer-2 (200-202).</p> <p>Oboe1.2: Doubling-1 Layer-1 (200-202).</p> <p>Violin II, +Bassoon1, +Clarinet1.2+Bassoon2: Doubling-6 Bass Line-1 (201-203).</p> <p>Trombone1.2.3+Violin I+Violin II+Violoncello+DoubleBass: Doubling-1 Layer-1 (202-203).</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech7.2+8.2.00 TUTTI Variation+Sustain(150-178) <p>By ORDER of APPEARANCE in SCORE</p> | | Interplay_Progression | Variation | | <p>STRINGS WOODWINDS BRASSES PERCUSSION modern setting</p> <p>TUTTI: Variation+Sustain (150-178).</p> <p>*Swift Alternation between 4 Groups provides Variation and Contrast*</p> <p>GROUP-1: mostly Layer-1 and Doubling-1 GROUP-2: mostly Layer-2 and Doubling-2 GROUP-3: mostly Layer-3 and Doubling-3 GROUP-4: mostly Layer-4 and Doubling-4</p> <ul style="list-style-type: none"> •All Groups merge into large GROUP-1 in mm.167-175 •Group-2 (Horns FF+Bassoon1.2+Timpani+DoubleBass) provides last Contrast •Sustain is provided by Horns+Oboe1.2+Clarinet1.2 in mm.154-163 |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|----------------|--|-------------|-------------|---|---------------------------|---|-------|----------------------|--------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.2 Timp Sustain(159-164) | | | | | <p>PERCUSSION modern setting Timpani: Sustain (159-164).</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.3 WW Resonance(167-172) | | Timbral_Manipulation | RESONANCE / Stable | | <p>WOODWINDS modern setting Woodwinds: Resonance (167-172). *Woodwinds provide Resonance to held Horns and Brasses chords*</p> |
| Sibelius | Multi | Symphony No. 2 | II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc. | ORCH | 1902 | 2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.6.1.01 Fl.1.2+Cl1+Hn1 Brighten(190-191) Tech8.6.1.02 Fl.1.2 Brighten as Layer-1(199-202) | | Timbral_Manipulation | TIMBRE Bright | | <p>WOODWINDS BRASSES modern setting Flute1.2+Clarinet1+Horn1: Brighten (190-191). Flute1.2: Brighten as Layer-1 (199-202).</p> |

| | | | | | | | |
|-----------------|-----|--------------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| | | |
|---|------------------------|---|
| Orchestration Techniques Examples Modern | | |
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

Debussy

Multi La Mer

Complete Analysis to come

I. De l'aube à midi sur la mer

ORCH+REDUC (122-141)

1903

3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings

OrchPlay

DIVERSE

—

- STRINGS: Legato lines and motives. Detached. Tenuto. Slurred. Staccato. Pizzicato. Con sordino, senza sordino. Double Stop, Sforzando. Tremolo bowed unmeasured, measured. Tremolo fingered slurred. Trills.
- WOODWINDS: Legato lines and motives. Detached. Accent. Marcato. Tenuto. Accent+Tenuto. Slurred Staccato. Con sordino, senza sordino. Sforzando. Espressivo, Sostenuto.

STRINGS WOODWINDS BRASSES PERCUSSION

HARP modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|---------------------------|--|-------|------------------|-----------------|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |

| | | | | | | | | | | | | | |
|---------|-------|--------|--------------------------------|----------------------|------|---|----------|--|----------|------------|--|--|--|
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | | | | | <ul style="list-style-type: none"> •BRASSES: Legato lines and motives. Detached. Staccato. Accent. Marcato. Tenuto. Slurred Tenuto. Accent+Tenuto. Slurred Staccato. Con sordino, senza sordino. Sforzando. Espressivo, Sostenuto. •TIMPANI: Roll (trill). Detached. Sforzando. •Cymbal: Detached. Staccato. Roll. •Tam-Tam: Detached. Lascia vibrare. •HARP: Detached. Tenuto. Octaves. Legato patterns. Rolled chords. Slurred Staccato. Sforzando.Glissandi. | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2-#13 Tutti(23-34) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Tutti: All Layers (23-34).</p> | |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2-#13a Fgr1(23-34) •Tech2-#13b Fgr2(23-34) | Layering | Foreground | | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Clarinet1.2, Flute1.2+Bassoon1, +Harp1: Foreground-1 (23-34).</p> <p>English horn+Trumpet1: Foreground-2 (23-34).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-----------|--------------------------------|----------------------|-------------|---|---------------------------|--|-----------------|----------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2-#13c Mgr1(23-34) Tech2-#13d Mgr2(23-34) | Layering | Middleground | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Viola, +Vi.II+Vc+Vi.I+Db : Middleground-1 (23-34). Harp1.2+Bassoon1.2, +Violoncello: Middleground-2 (23-34) | | |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2-#13e Bgr(23-34) | Layering | Background | STRINGS WOODWINDS PERCUSSION HARP modern setting Harp1.2+Timpani, +Bassoon2, +Bassoon1+Clarinet1, Vi.II+Vla: Background (23-34). | | |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2-#15 Tutti(105-108) | Layering | Diverse | STRINGS WOODWINDS BRASSES HARP modern setting Tutti: All Layers (105-108). | | |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2-#15a WW+Horns Fgr1(105-108) Tech2-#15b Strings Fgr2(105-108) | Layering | Foreground | STRINGS WOODWINDS BRASSES modern setting Flute1.2+Piccolo+Oboe1.2+English Horn+Clarinet1.2+Horns1.2.3.4: Foreground-1 (105-108). Bassoons1.2+Strings: Foreground-2 (105-108). | | |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2-#15c Harps1.2 Bgr(105-108) | Layering | Background | HARP modern setting Harp1.2: Background (105-108). | | |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.3-#05 Tutti Heterophonic(43-46) Tech3.3-#05a Ob1+Harp1+VcSolo+Vc+Db in2(43-46) Tech3.3-#05b Vi.II+Vla in3(43-46) | Layers_Textures | Heterophonic Texture | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Oboe1+Harp1+Strings: Heterophonic (43-46). Oboe1+Harp1+Violoncello Solo+Violoncello+Doublebass: Heterophonic (43-46). Violin II+Viola: Heterophonic (43-46). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-----------|--------------------------------|----------------------|-------------|---|---------------------------|--|-------|-----------------------|-------------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1-#06 Tutti(7-19) Tech5.1-#06a E.Horn+Tr1 Doubling(9-17) | | Doubling | Fusion | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Oboe1+Basson1.2+Timpani+Violin !+Violin II+Doublebass, +English Horn+Trumpet1, +Viola+Violoncello: Doubling (7-19). English Horn+Trumpet1: Doubling (9-17). |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech7.4-#14 Tutti Transformation(139-141) Tech7.4-#14a WW+Hn+Strings: Group-1(139) Tech7.4-#14b Tutti>Brasses+Perc Group-2 TRANSFORM(139-141) | | Interplay_Progression | Transformation | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Woodwinds+Brasses+Strings+Percussion: Transformation (139-141). Woodwinds+Horns+Strings: Gourp-1 Transformation (139-141). Tutti TO Brasses+Percussion: Group-2 Transformation (139-141). |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech7.7.2-#23 Tutti(52-58) Tech7.7.2-#23a OrchDECRESCENDO(53-58) | | Interplay_Progression | Orchestrated Decrescendo | | STRINGS WOODWINDS BRASSES HARP modern setting Woodwinds+Horns+Harp1.2+Strings: OrchDECRESCENDO (53-58). |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.12-#16 Tutti Fusing(132-141) Tech8.12.1-#16a Perc+Harps Fusing Role(132-141) | | Timbral_Manipulation | FUSING Role Instr.(s) | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Woodwinds+Brasses+Percussion+Harp1.2+Strings: Fusing (132-141). Percussion+Harp1.2: Fusing Role (132-141). |
| Debussy | Multi | La Mer | I. De l'aube à midi sur la mer | ORCH+REDUC (122-141) | 1903 | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.2-#06b Timp+Strings Sustain-Selective(7-22) | | Timbral_Manipulation | Sustaining Instr.(s) / Stable | | STRINGS PERCUSSION modern setting Timpani+Strings: Sustain-Selective (7-22). |

| | | | | | | | |
|-----------------|-----|--------------|--------------------|--------------------|--------------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



Orchestration Techniques Examples Modern

| | | | |
|-------------------------|------------------------|---|---|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|-------------------------|------------------------|---|---|

| | | | | | | | |
|---------|-------|--------|------------------------------------|------|------|--|----------|
| Debussy | Multi | La Mer | III. Dialogue du vent et de la mer | ORCH | 1903 | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings | OrchPlay |
|---------|-------|--------|------------------------------------|------|------|--|----------|

Complete Analysis to come

DIVERSE

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- STRINGS: Tremolo bowed unmeasured, measured. Tremolo fingered unmeasured. Tenuto. Sul ponticello. Legato motives. Pizzicato. Harmonics. Slurred Staccato.
- WOODWINDS: Legato, Detached. Tenuto. Slurred Staccato. Tremolo unmeasured.
- BRASSES: Legato, Detached. Detached Tenuto. Slurred Tenuto. Slurred Staccato. Appoggiaturas. Con sordino.

STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting

| | | | | | | | |
|---------|-------|--------|------------------------------------|------|------|--|----------|
| Debussy | Multi | La Mer | III. Dialogue du vent et de la mer | ORCH | 1903 | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings | OrchPlay |
|---------|-------|--------|------------------------------------|------|------|--|----------|

- TIMPANI: Roll (trill). Detached. Accent.
- Cymbal: Roll (trill). Detached.
- Tam-Tam: Detached held.
- Bass drum: Roll (trill). Detached.
- GLOCK: Detached. Tenuto, Staccato. Legato short slurs.
- HARP: Legato motives and lines. Rolled chords.

STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|----------------|---|--------------------|-------------|---|---------------------------------|--|-------|------------------|----------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Debussy | Multi | La Mer | III. Dialogue du vent et de la mer | ORCH | 1903 | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.3-#13 Tutti(177-186) Tech5.3-#13a E. Horn+Picc+Glock+Hn1 Doubling-Alteration(179-186) | 8-41 | Doubling | | Alteration timbral> | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti Woodwinds+Horns +Glockenspiel+Harp+Strings: Doubling-Alteration (177-186). English Horn+Piccolo+Glockenspiel+Horn1 Doubling-Alteration (179-186). [•Adler:[4] "Pulsating" Unisons] |
| Debussy | Multi | La Mer | III. Dialogue du vent et de la mer | ORCH | 1903 | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.3-#13aa E. Horn Doubl-Alter-Primary | 8-41 | Doubling | | Primary instrument(s) | WOODWINDS modern setting English Horn Doubling-Alter-Primary |
| Debussy | Multi | La Mer | III. Dialogue du vent et de la mer | ORCH | 1903 | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.3-#13aaa Picc+Glock+Hn1 Doubl-Altering | 8-41 | Doubling | | Altering instrument(s) | WOODWINDS BRASSES PERCUSSION modern setting Piccolo+Glockenspiel+Horn1 Doubling-Altering [•Adler:[4] "Pulsating" Unisons] |
| Debussy | stereo -NAX | Danse Sacrée | | STRINGS, solo harp | 1904 | HarpSOLO/Strings | Haitink_Concertgebouw Amsterdam | <ul style="list-style-type: none"> Tech5.3-#13 Tech5.3-#13a Tech5.3-#13aa Tech5.3-#13aaa | | | | | |
| Debussy | stereo -NAX | Danse Profane | | STRINGS, solo harp | 1904 | HarpSOLO/Strings | Haitink_Concertgebouw Amsterdam | <ul style="list-style-type: none"> Tech5.3-#13 Tech5.3-#13a Tech5.3-#13aa Tech5.3-#13aaa | | | | | |
| Mahler | stereo -NAX | Symphony No. 6 | IV. Finale: Sostenuto - Allegro moderato - Allegro energico | ORCH | 1903 - 1906 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings | Bernstein_Wiener Philharmoniker | <ul style="list-style-type: none"> Tech5.1.01 Tuba Doubling-Timbral-Reinforce Bass line(178-180)+Tutti | 10-93 | Doubling | | Fusion | •BRASSES: Detached. BRASSES modern setting Tuba: Doubling-Timbral-Reinforce Bass line (178-180). |

Analysis to come

Analysis to come

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|----------------|--|-----------------|-------------|---|-------------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Mahler | stereo -NAX | Symphony No. 7 | V. Rondo Finale | ORCH | 1904 - 1905 | picc, 4*fl, 3ob, e.h., Ebcl, 3cl, basscl, 3bsn, contra-bsn/5horn, 3tr, 3trb, tuba/timp, 5perc/2harp, mandolin, guit/strings | Abbado_Berliner Philharmoniker |
| Mahler | stereo -NAX | Symphony No. 7 | V. Rondo Finale | ORCH | 1904 - 1905 | picc, 4*fl, 3ob, e.h., Ebcl, 3cl, basscl, 3bsn, contra-bsn/5horn, 3tr, 3trb, tuba/timp, 5perc/2harp, mandolin, guit/strings | Abbado_Berliner Philharmoniker |
| StraussR | stereo -NAX | Salome | 05-II_Jauchze nicht, de Land Palastina (Jokanaan, Salome, Second Soldier, First Soldier, Page) | ORCH and Voices | 1905 | 1picc, 3fl, 2ob, E.H., heckelphone, 5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass | Ozawa_Staatskapelle Dresden, Norman |
| StraussR | stereo -NAX | Salome | 14-III_Du bist verflucht, Salome (Jochanaan) | ORCH and Voices | 1905 | 1picc, 3fl, 2ob, E.H., heckelphone, 5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass | Ozawa_Staatskapelle Dresden, Norman |

Analysis to come

4413



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

| | | | |
|---------------|--------|--|---|
| DIVERSE | - | | STRINGS WOODWINDS BRASSES PERCUSSION HARP PLUCKED Instruments modern setting |
| 7-67 Coupling | Fusion | •WOODWINDS: Detached. Accent. Legato short slurs. Trills slurred to Detached. Sforzando. | WOODWINDS modern setting Clarinet1.2.3, +Bass Clarinet: Coupling (236-238). |
| 7-16 Basic | Solo | •WOODWINDS: Flutter Tongue. | WOODWINDS modern setting Flute1.2.3: Trio Flutter Tongue as Solo (Reh.41, 19-22). |
| | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-------------------------|---|-----------------|-------------|--|-------------------------------------|--|-------|-----------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| StraussR | stereo -NAX | Salome | 14-III_Du bist verflucht, Salome (Jochanaan) | ORCH and Voices | 1905 | 1picc, 3fl, 2ob, E.H., heckelphone,5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass | Ozawa_Staatskapelle Dresden, Norman | •Tech1.2.01 Cbsn Solo, +Bsn1.2.3 Doubling(Reh.15, 111-135)+Tutti | 7-98 | Basic Solo + Doubling | Fusion | •WOODWINDS: Legato large. Dynamic swells. Detached accents. | WOODWINDS modern setting Contrabassoon: Solo, +Bassoon1.2.3 Doubling (Reh.15, 111-135). |
| StraussR | stereo -NAX | Salome | 28-IV_Ah! Du wolltest mich nicht deinen Mund kussen lassen, Jochanaan! (Salome) | ORCH and Voices | 1905 | 1picc, 3fl, 2ob, E.H., heckelphone,5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass | Ozawa_Staatskapelle Dresden, Norman | • | | | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting |
| Ravel | stereo | Introduction et Allegro | | ENSEMBLE | 1905 | SOLOharp/fl, cl/2vl, vla, vc | not found on Naxos | • • • • | | | | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

Ravel

stereo -NAX

Alborada del gracioso

Complete Analysis to come

ORCH

1905 3*fl, 3*ob, 2cl, Dutoit_OSM

- 3*bsn/4horn, 2tr,

1918 3trb, tuba/timp, 6perc/2harp/string s

DIVERSE

-

- STRINGS: Pizzicato. Accents. Arco. Staccato. Slurred Staccato. Detached. Legato. Double, triple, quadruple Stops. Harmonics natural, artificial. Sul tasto. Con sordino. Glissando. Tremolo bowed measured. Tremolo fingered unmeasured. Trills. sul C, sul G, sul D.
- WOODWINDS: Legato short and long. Staccato. Accents. Slurred accents. Detached. Double, Triple Tonguing. Appoggiaturas. Flutter Tongue.

STRINGS WOODWINDS BRASSES PERCUSSION

HARP modern setting

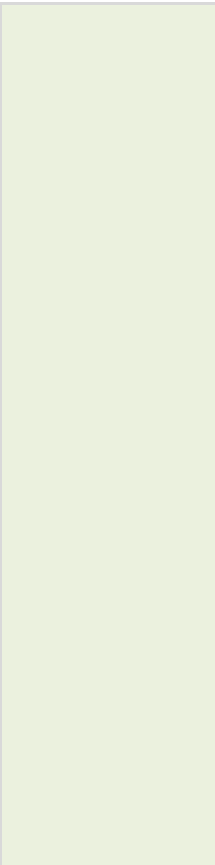
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

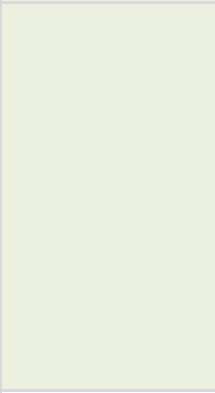
| | | | | | | |
|-------|-------------|-----------------------|------|-------------|--|------------|
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
|-------|-------------|-----------------------|------|-------------|--|------------|



- BRASSES: Legato. Staccato. Accents. Detached. Triple Tonguing. Con sordino. Stopped.
- TIMPANI: Detached. Roll (trill). Accent.
- Crotales: Detached.
- Triangle: Detached. Appoggiaturas. Roll.
- Tambour de basque: Detached. Roll (trill).
- Castagnettes: Detached. Appoggiaturas. Roll.
- Snare: Detached. Appoggiaturas. Roll.
- Cymbals: Detached. Lascia vibrare.
- Bass drum: Detached.
- Xylophone: Detach

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting

| | | | | | | |
|-------|-------------|-----------------------|------|-------------|--|------------|
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
|-------|-------------|-----------------------|------|-------------|--|------------|



- HARP: Detached. Fast Legato slurs. Glissandi. Près de la table. Ordinario. Étouffé (dampled). Repeated chords. Rolled chords. Bisbigliando (enharmonic). Harmonics.

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|--------------|----------------|-----------------------|------|-----------|------|--|------------|
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - | 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
|--------------|----------------|-----------------------|------|-----------|------|--|------------|

Tech
2.+5.+6.+7.+8.00
Layering, Doublings-Couplings, Interplay, Timbral Manipulation(1-71)+Tutti

By ORDER of APPEARANCE in SCORE

Layering + Doublings-Couplings + Interplay + Timbral Manipulation

Diverse

•STRINGS:
Pizzicato. Accents. Multiple Stops. Staccato. Spiccato slurred. Harmonics natural. Arpeggiando. Short slurs. Detached. Fast detached.

•WOODWINDS:
Staccato. Short slurs. Accents. Legato motives. Tenuto. Held. Fast slurred 32nds. Fast repeated 16ths. Triple-Tonguing. Appoggiatura.

•BRASSES: Held. Detached. Accents. Fast repeated 16ths. Triple-Tonguing. Staccato. Fast slurred 16ths. Con sordino. Stopped Horns. Appoggiatura.

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
Tutti: Layering, Doublings-Couplings, Interplay, Timbral Manipulation (1-71).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|-------------------------|--|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |

| | | | | | | | | | | | | | |
|-------|-------------|-----------------------|------|-------------|--|------------|--|--|--|--|--|--|--|
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | | | | | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | | | | | | |

•Tech 2.0.00
Fgr, Mgr, Bass
Line(1-71)+Tutti

By ORDER of APPEARANCE in SCORE

Layering

Diverse

•HARP: Detached. Près de la Table(Near Soundingboard). Position naturelle(Natural Position). Short slurs. Glissando. Etouffez(Dampled). Chords Detached. Fast slurred 32nds. Fast Detached 16ths.

•PERCUSSION: Detached. Rolls(Trills). Fast triplet 16ths. Accents. Appoggiatura. Held, Damped.

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
Tutti: Foreground, Middleground, Bass Line (1-71).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|--|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |

| | | | | | | | | | | |
|-------|-------------|-----------------------|------|-------------|--|------------|--|----------|------------|--|
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> •Tech 2.2.00 Fgr(1-71)+Tutti Tutti: Foreground (1-71). •Tech 2.2.01 Vl.I+Vla Fgr(1-9)+Tutti •Tech 2.2.02 Ob1 Fgr(12-16)+Tutti •Tech 2.2.03 E. Horn Fgr(16-20)+Tutti •Tech 2.2.04 Cl1 Fgr(20-23)+Tutti •Tech 2.2.05 VcA Fgr(22-26)+Tutti | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting Tutti: Foreground (1-71).</p> <p>Violin I+Viola: Foreground (1-9). Oboe1: Foreground (12-16). English Horn: Foreground (16-20). Clarinet1: Foreground (20-23).</p> <p>VioloncelloA: Foreground (22-26).</p> |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> •Tech 2.2.06 Vl.I+Vl.II+Vla Fgr(30-32)+Tutti •Tech 2.2.07 Horn1.2.3.4, +Cl1.2+Bsn1 Fgr(33-36)+Tutti •Tech 2.2.08 Tuba Fgr(37)+Tutti •Tech 2.2.09 Vl.I+Vl.II+Vla Fgr(38-39)+Tutti •Tech 2.2.10 Horn1.2.3.4, +Cl1.2+Bsn1 Fgr(40-41)+Tutti •Tech 2.2.11 Ob1.2+Cl1.2+Bns1.2 +Horn1.2.3.4 Fgr(42-43)+Tutti | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES modern setting Violin I+Violin II+Viola: Foreground (30-32). Horn1.2.3.4, +Clarinet1.2+Bassoon1: Foreground (33-36). Tuba: Foreground (37).</p> <p>Violin I+Violin II+Viola: Foreground (38-39). Violin I+Violin II+Viola: Foreground (38-39). Tech 2.2.11 Ob1.2+Cl1.2+Bns1.2+Horn1.2.3.4 Fgr(42-43)+Tutti</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|--|--------------------------|---------------------------|--|----------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | <ul style="list-style-type: none"> •Tech 2.2.12 Tpt1 con sord. Fgr(44)+Tutti •Tech 2.2.13 Fl2 Fgr(45)+Tutti •Tech 2.2.14 Tpt1 con sord. Fgr(46)+Tutti •Tech 2.2.15 Fl1.2 Fgr(47)+Tutti •Tech 2.2.16a Tpt1, +Tpt2 con sord. Fgr(48-51)+Tutt •Tech 2.2.16b Horn1.2.3.4 Doubling Fgr(50)+Tutti •Tech 2.2.16c Horn1.2.3.4 stopped Bright Fgr(51-53)+Tutti | Layering | Foreground | <p>WOODWINDS BRASSES modern setting</p> <p>Trumpet1 con sordino: Foreground (44). Flute2: Foreground (45). Trumpet1 con sordino: Foreground (46). Flute1.2: Foreground (47).</p> <p>Trumpet1. +Trumpet2 con sordino: Foreground (48-51). Horn1.2.3.4: Doubling Foreground (50). Horn1.2.3.4 stopped: Bright Foreground (51-53).</p> | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | <ul style="list-style-type: none"> •Tech 2.2.17 Fl1, Fl2 Fgr(53-58)+Tutti •Tech 2.2.18 Ob1+Cl1.2 Fgr(59-60)+Tutti •Tech 2.2.19 Fl1.2, +Ob1.2+Tpt1.2 Fgr(61-63)+Tutti •Tech 2.2.20 Vc+ContraBsn Fgr(63-67)+Tutti •Tech 2.2.21 Ob1.2+Tpt1.2 Fgr(71)+Tutti | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Flute1, Flute2: Foreground (53-58). Oboe1+Clarinet1.2: Foreground (59-60) Flute1.2, +Oboe1.2+Trumpet1.2: Foreground (61-63).</p> <p>Violoncello+ContraBassoon: Foreground (63-67) Oboe1.2+Trumpet1.2: Foreground gr (71).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | | |
|-------|-------------|-----------------------|------|-------------|--|------------|--|
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tutti: Middleground (1-71). Tech 2.3.01 VI.II+VlaA, VI.I Mgr(1-9)+Tutti Tech 2.3.02 VI.I+VI.II+Vla Mgr(12-17)+Tutti Tech 2.3.03 Vla+VcB Mgr(22-27)+Tutti Tech 2.3.04 Horn1.2.3.4, +Tpt1.2+Tbn1.2.3+Tuba Mgr(30-32)+Tutti |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 2.3.05 Horn1.2.3.4+Tpt1.2+Tbn1.2.3+Tuba Mgr(38-39)+Tutti Tech 2.3.06 VI.II+Vla+Vc, VI.I+Db Mgr(44-52)+Tutti Tech 2.3.07 VI.I+VI.II+Vla, +Vc Mgr(53-63)+Tutti Tech 2.3.08 Vla+VcA+Db Mgr(63-68)+Tutti |

| | | |
|----------|--------------|--|
| Layering | Middleground | |
| Layering | Middleground | |

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
Tutti: Middleground (1-71).

Violin II+ViolaA, Violin I: Middleground (1-9).
Violin I+Violin II+Viola: Middleground (12-17).
Viola+VioloncelloB: Middleground (22-27).

Horn1.2.3.4, +Trumpet1.2+Trombone1.2.3+Tuba: Middleground (30-32).

STRINGS BRASSES modern setting
Horn1.2.3.4+Trumpet1.2+Trombone1.2.3+Tuba: Middleground (38-39).
Violin II+Viola+Violoncello, Violin I+DoubleBass: Middleground (44-52).
Violin I+Violin II+Viola, +Violoncello: Middleground (53-63).
Viola+VioloncelloA+DoubleBass: Middleground (63-68).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|--|--------------------------|---------------------------|--|--|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | <ul style="list-style-type: none"> •Tech 2.4.00 Bass Line(7-71)+Tutti •Tech 2.4.01 Vc+Db, +VI.II+Vla Bass Line(7-28)+Tutti •Tech 2.4.02 Bsn1 Bass Line(28-30)+Tutti •Tech 2.4.03 Vc+Db Bass Line(30-44)+Tutti •Tech 2.4.04 Vc+Db Bass Line(53-57)+Tutti | Layering | Background | STRINGS WOODWINDS modern setting Tutti: Bass Line (7-71). Violoncello+DoubleBass, +Violin II+Viola: Bass Line (7-28). Bassoon1: Bass Line (28-30). Violoncello+DoubleBass: Bass Line (30-44). Violoncello+DoubleBass: Bass Line (53-57). | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | <ul style="list-style-type: none"> •Tech 2.4.05 Vc+Db Bass Line(59-63)+Tutti •Tech 2.4.06 Db, +Vc Bass Line(64-71)+Tutti | Layering | Background | STRINGS modern setting Violoncello+DoubleBass: Bass Line (59-63). DoubleBass, + Violoncello: Bass Line (64-71). | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | <ul style="list-style-type: none"> •Tech 5.+6.+8.00 Doublings-Couplings, Timbral Manipulation(1-71)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> | Doublings-Couplings + Timbral Manipulation | Diverse | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Doublings-Couplings, Timbral Manipulation (1-71). | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | | <ul style="list-style-type: none"> •Tech 5.+6.+8.01 Harp1, +Harp2 Attack Sharp Fgr(1-9)+Tutti | Timbral_Manipulation | ATTACK Sharp | HARP modern setting Harp1+Harp2: Attack Sharp Foreground (1-9). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|----------------|-----------------------|-------------|-------------|-------------|---|-------------------------|---|-------|----------------------|-------------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.02 Bsn1.2 Doubling Fgr(6-9)+Tutti | | Doubling | Fusion | | WOODWINDS modern setting Bassoon1.2: Doubling Fgr (6-9). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.03 Harp2 Fusing(11-12)+Tutti | | Timbral_Manipulation | FUSING Role Instr. (s) | | HARP modern setting Harp2: Fusing (6-9). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.04 Harp1 Doubling Mgr(12-18)+Tutti | | Doubling | Fusion | | HARP modern setting Harp1: Doubling Middleground (12-18). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.05 Fl1.2 Coupling Fgr(12-13)+Tutti | | Coupling | Fusion | | WOODWINDS modern setting Flute1.2: Coupling Foreground (12-13). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.06 Db Sustain(14-15)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | STRINGS modern setting DoubleBass: Sustain (14-15). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.07 Cl1.2 Coupling Fgr(16-17)+Tutti | | Coupling | Fusion | | WOODWINDS modern setting Clarinet1.2: Coupling Foreground (16-17). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.08 Horn1 Sustain(18-20)+Tutti •Tech 5.+6.+8.09 Bsn1 Sustain(20-22)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | WOODWINDS BRASSES modern setting Horn1: Sustain (18-20). Bassoon1: Sustain (20-22). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.10 Harp1 Doubling Bass Line(20)+Tutti | | Doubling | Fusion | | HARP modern setting Harp1: Doubling Bass Line (20). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 1918 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.11 Harp1 Attack Sharp Fgr(22-26)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | HARP modern setting Harp1: Attack Sharp Foreground (22-26). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|-----------------------|-------------|-------------|--|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | 4413 |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

| | | | |
|----------------------|----------------------------|--|---|
| Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | PERCUSSION modern setting Timpani: Sustain (30). |
| Timbral_Manipulation | FUSING Role Instr.(s) | | HARP modern setting Harp1.2: Fusing (30). |
| Doubling | Fusion | | WOODWINDS BRASSES modern setting Flute1.2+Oboe1.2+English Horn+Clarinet1.2+Bassoon1.2: Doubling Foreground (30-32). |
| Doubling | Fusion | | WOODWINDS PERCUSSION modern setting ContraBassoon, +Timpani: Doubling Bass Line (30-32). |
| Timbral_Manipulation | TIMBRE Bright | | WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (31-32) |
| Timbral_Manipulation | ATTACK Sharp | | PERCUSSION modern setting Percussion: Attack Sharp (31-32). |
| Timbral_Manipulation | ATTACK Sharp | | HARP modern setting Harp: Attack Sharp Middleground (31-32). |
| Doubling | Fusion | | STRINGS modern setting Violin I+Violin II+Viola, +Violoncello: Doubling Foreground (33-36). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|-------------|--|---------------------------|---|-------|----------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.20 Bsn2+CBsn Doubling Bass Line(33-34)+Tutti | | Doubling | Fusion | | WOODWINDS modern setting Bassoon2+ContraBassoon: Doubling Bass Line (33-34). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.21 Perc Attack Sharp Fgr(33-37)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | PERCUSSION modern setting Percussion Attack Sharp Foreground (33-34). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.22 Bsn1.2+CBsn+Vla+Vc +Db Doubling Fgr(37)+Tutti | | Doubling | Fusion | | STRINGS WOODWINDS modern setting Bassoon1.2+ContraBassoon+Viola+Violoncello+DoubleBass: Doubling Foreground (37). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.23 Ob1.2+E.Horn+C1.2 +Bsn1.2 Doubling Fgr(38-39)+Tutti | | Doubling | Fusion | | WOODWINDS modern setting Oboe1.2+English Horn+Clarinet1.2+Bassoon1.2: Doubling Foreground (38-39). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.24 CBsn, +Timp Doubling Bass Line(38-39)+Tutti | | Doubling | Fusion | | WOODWINDS PERCUSSION modern setting ContraBassoon, +Timpani: Doubling Bass Line (38-39). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.25 Picc+Fl1.2 Timbre Bright Fgr(38-39)+Tutti | | Timbral_Manipulation | TIMBRE Bright | | WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (38-39) |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.26 Perc Attack Sharp(38-39)+Tutti Tech 5.+6.+8.27 Harp1.2 Attack Sharp Mgr(38-39)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | PERCUSSION HARP modern setting Percussion: Attack Sharp (38-39). Harp: Attack Sharp Middleground (38-39). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|-------------|--|---------------------------|---|-------|----------------------|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.28 VI.I+VI.II+Vla, +Vc Doubling Fgr(40-43)+Tutti | | Doubling | Fusion | | STRINGS modern setting Violin I+Violin II+Viola, +Violoncello: Doubling Foreground (40-343). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.29 Bsn2+CBsn Doubling Bass Line(40-43)+Tutti | | Doubling | Fusion | | WOODWINDS modern setting Bassoon2+ContraBassoon: Doubling Bass Line (40-43). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.30 Perc Attack Sharp Fgr(40-43)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | PERCUSSION modern setting Percussion Attack Sharp Foreground (40-43). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.31 Horn1.2 stopped Sustain(45-48)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | BRASSES modern setting Horn1.2 stopped: Sustain (45-48). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.32 VI.I Doubling Mgr(45-47)+Tutti | | Doubling | Fusion | | STRINGS modern setting Violin I: Doubling Middleground (45-47). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.33 Perc Attack Sharp(45-47)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | PERCUSSION modern setting Percussion Attack Sharp (45-47). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.34 Harp1, +Harp2 Fusing(45-48)+Tutti | | Timbral_Manipulation | FUSING Role Instr.(s) | | HARP modern setting Harp1, +Harp2: Fusing (45-48). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.35 Fl1.2+Ob1.2+E. Horn +Cl1.2+Bsn1.2 Doubling Mgr(50-51)+Tutti | | Doubling | Fusion | | WOODWINDS modern setting Flute1.2+Oboe1.2+English Horn+Clarinet1.2+Bassoon1.2: Doubling Mgr (50-51). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|-------------|--|---------------------------|--|-------|----------------------|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.36 Horn1.2.3.4 Doubling Fgr(50)+Tutti | | Doubling | Fusion | | BRASSES modern setting Horn1.2.3.4: Doubling Foreground (50). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.37 Horn1.2.3.4 stopped Timbre Bright Fgr(51-53)+Tutti | | Timbral_Manipulation | TIMBRE Bright | | BRASSES modern setting Horn1.2.3.4 stopped: Timbre Bright Foreground (51-53). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.38 Harp1, Harp2 Attack Sharp Fgr(53-58)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | HARP modern setting Harp1, Harp2: Attack Sharp Foreground (53-58). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.39 Harp1 Fusing(58-59)+Tutti | | Timbral_Manipulation | FUSING Role Instr.(s) | | HARP modern setting Harp1: Fusing (45-48). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.40 Horn1.2.3.4 Sustain(59-60)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | BRASSES modern setting Horn1.2.3.4: Sustain (59-60). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.41 Tbn1.2.3+Tuba Sustain(61-62)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | BRASSES modern setting Trombone1.2.3+Tuba: Sustain (61-62). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.42 Harp1, +Harp2 Attack Sharp Mgr(59-63)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | HARP modern setting Harp1, +Harp2: Attack Sharp Middlegorund (59-63). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | •Tech 5.+6.+8.43 Perc Attack Sharp Mgr(59-63)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | PERCUSSION modern setting Percussion: Attack Sharp Middleground (59-63). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|-----------------------|-------------|-------------|--|--------------------------|--------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orc h_Soloists |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | 4413 |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

•Tech
5.+6.+8.44
E. Horn+Cl1.2, +Horn1.2.3.4, +Bsn1, +Tbn1,2,3+Tuba
Doubling Fgr(61-63)+Tutti

•Tech
5.+6.+8.45 Bsn1.2, +Cbsn+Timp
Doubling Bass Line(60-63)+Tutti

•Tech
5.+6.+8.46
Picc+Fl1.2 Timbre Bright Fgr(62-

•Tech
5.+6.+8.47 Harp1
Attack Sharp Fgr(63-67)+Tutti

•Tech
5.+6.+8.48
E. Horn+Cl1.2+Bsn1.2 +Horn1.2.3.4+Tbn1.2 .3+VI.I+VI.II+Vla
Doubling Fgr(71)+Tutti

•Tech
5.+6.+8.49
Bsn1.2+Cbsn+Tbn3+Tuba+Timp Doubling Bass Line(71)+Tutti

•Tech
5.+6.+8.50
Picc+Fl1.2 Timbre Bright Fgr(71)+Tutti

| | | | |
|----------------------|---------------|--|---|
| Doubling | Fusion | | WOODWINDS BRASSES PERCUSSION modern setting English Horn+Clarinet1.2, +Horn1.2.3.4, +Bassoon1+Trombone1.2.3+Tuba: Doubling Foreground (61-63). Bassoon1.2, +ContraBassoon+Timpani: Doubling Bass Line (60-63). |
| Timbral_Manipulation | TIMBRE Bright | | WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (62-63) |
| Timbral_Manipulation | ATTACK Sharp | | HARP modern setting Harp1: Attack Sharp Foreground (63-67). |
| Doubling | Fusion | | STRINGS WOODWINDS BRASSES modern setting English Horn+Clarinet1.2+Bassoon1.2+Horn1.2.3.4+Trombone1.2.3+Violin I+Violin II+Viola: Doubling Foreground (71). |
| Doubling | Fusion | | WOODWINDS BRASSES PERCUSSION modern setting Bassoon1.2+ContraBassoon+Trombone3+Tuba+Timpani: Doubling Bass Line(71) |
| Timbral_Manipulation | TIMBRE Bright | | WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (71) |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|-------------|--|---------------------------|---|-------|-----------------------|------------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Alder | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 5.+6.+8.51 Harp1.2+Perc Attack Sharp(71)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | PERCUSSION HARP modern setting Harp1.2+Percussion: Attack Sharp (71). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 7.3.00 Contrast(22-71)+Tutti | | Interplay_Progression | Contrast | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Contrast (22-71). Alternating Groups. |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 7.7.1-#22 Tutti OrchCRESCENDO(59-63) | | Interplay_Progression | Orchestrated Crescendo | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Orchestral CRESCENDO (59-63). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 7.8-#25 Tutti CLIMAX(233-237) | | Interplay_Progression | Climax | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: CLIMAX (233-237). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 8-#01 Tutti Attack-Resonance(106-112) Tech 8A-#01 Tutti Attack-Resonance(106-112) | | Timbral_Manipulation | ATTACK Sharp + RESONANCE | | STRINGS BRASSES HARP modern setting Tutti Horns1.2.3.4+Tuba+Harps1.2+Violin I+Violin II+Viola: Attack-Resonance (106-112). Tuba+Violin I+Viola: Attack Sharp (106-112). Horns1.2.3.4+Harps1.2+Violin II: Resonance (106-112). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 8A. 1.1-#01a Trb+VI.I+Vla Attack Sharp(106) | | Timbral_Manipulation | ATTACK Sharp | | STRINGS BRASSES modern setting Tuba+Violin I+Viola: Attack Sharp (106). |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech 8A. 3-#01b Horns+VI.II Resonance Decay(106-108) Tech 8A. 3-#01bb Harps1.2 Resonance Iterated Decay(106-110) | | Timbral_Manipulation | RESONANCE Decaying, Iterated | | STRINGS BRASSES HARP modern setting Horns+Violin II: Resonance Decay (106-108). Harps1.2: Resonance Iterated Decay (106-110). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|-------------|-------------|--|--------------------------|---|--|----------------------------|---|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech8-#02 Tutti Attack-Sustain(72-76) Tech8B-#02 Tutti Attack-Sustain(72-76) | Timbral_Manipulation | ATTACK medium + SUSTAIN | STRINGS PERCUSSION HARP modern setting Tutti: Attack-Sustain (72-76). Percussion+Harps1.2+Violin I 1-2-3+Violin II 1-2-3+Viola 1-2: Attack medium (72-76). Violin I 4-5-6+Violin II 4-5-6+Viola 3-4-5+Violoncello 1-2-3: Sustain (72-76). | | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech8.1.2-#02a Perc+Xyl+Harp1.2+VI.I1-3+VI.II1-3+Vla1-2 Attack Medium(76-79) Tech8B.1.2-#02a Perc+Xyl+Harp1.2+VI.I1-3+VI.II1-3+Vla1-2 Attack Medium(76-79) | Timbral_Manipulation | Attack Medium | STRINGS PERCUSSION HARP modern setting Percussion+Xylophone+Harp1.2+Violin I 1-3+Violin II 1-3+Viola 1-2: Attack Medium (76-79). | | | |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM | <ul style="list-style-type: none"> Tech8.2-#02b VI.I4-6+VI.II4-6+Vla3-5+Vc2-4+Db2-3 Sustain(76-79) Tech8B.2-#02b VI.I4-6+VI.II4-6+Vla3-5+Vc2-4+Db2-3 Sustain(76-79) | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | STRINGS modern setting Violin I 4-5-6+Violin II 4-5-6+Viola 3-4-5+Violoncello 1-2-3: Sustain (72-76). | | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|-----------------------|-------------|-------------|-------------|--|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |
| Ravel | stereo -NAX | Alborada del gracioso | ORCH | | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s | Dutoit_OSM |

Adler

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|----------------------|------------------------------|-------------------------------|
| Timbral_Manipulation | ATTACK Sharp > to Soft | |
| Timbral_Manipulation | ATTACK Sharp | |
| Timbral_Manipulation | RESONANCE Decaying, Iterated | |
| Timbral_Manipulation | from Dark > to Bright | |
| Timbral_Manipulation | from Bright > to Dark | |

| Families/Details/Full text |
|--|
| Orch. Tech. Mode of Playing |
| STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: from Attack Sharp > to Soft (127-131). Tutti: Attack Sharp (127). Tutti: Attack Medium (127). Harp1.2+Strings+Bassoon2+Contrabassoon+Horns 1.2.3.4, +Timpani: Attack Soft (130). |
| STRINGS BRASSES modern setting Tuba+Violin I+Viola: Attack Sharp (106). |
| STRINGS BRASSES HARP modern setting Horns+Violin II: Resonance Decay (106-108). Harps1.2: Resonance Iterated Decay (106-110). |
| BRASSES modern setting Horns1.2.3.4+Trumpets1.2: from Dark > to Bright (48-53). |
| STRINGS WOODWINDS HARP modern setting Woodwinds+Strings: from Bright > to Dark (16-21). Contrabassoon+Harp1+Viola+Violoncello+Double bass: from Bright > to Dark (64-70). |

- Tech8.1-#03
Tutti from Attack Sharp > to Soft(127-131)
- Tech8.1-#03a
Tutti Attack Sharp(127)
- Tech8.1-#03b
Tutti Attack Medium(127)
- Tech8.1-#03c
Harp1.2+Strings Attack Soft (130)
- Tech8.1.1-#01a
Trb+VI.I+Vla Attack Sharp(106)
- Tech8.3-#01b
Horns+VI.II Resonance Decay(106-108)
- Tech8.3-#01bb
Harps1.2 Resonance Iterated Decay(106-110)
- Tech8.6.3-#11
Tutti from Dark > to Bright(48-53)
- Tech8.6.3-#12
Tutti from Bright > to Dark(16-21)
- Tech8.6.3-#13
Tutti from Bright > to Dark(64-70)

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|-----------------------|----------------------------------|---------------------|-------------|---|-------------------------|---|-------|----------------------|--------------------------|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Alborada del gracioso | | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings | Dutoit_OSM | <ul style="list-style-type: none"> Tech8.8.3-#14 Tutti from Granular > to Smooth(182-188) | | Timbral_Manipulation | rom Granular > to Smooth | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Woodwinds (Flutter Tongue)+Strings: from Granular > to Smooth (182-188).</p> |
| Ravel | stereo -NAX | Alborada del gracioso | | ORCH | 1905 - 1918 | 3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings | Dutoit_OSM | <ul style="list-style-type: none"> Tech9.2.1-#02 Tutti Icon-Sonic Anaphone(1-5) | | Exosemantics | Sonic Anaphone | | <p>STRINGS HARP modern setting</p> <p>Harp1+Strings pizzicato: Icon-Sonic Anaphone (1-5).</p> |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> TUTTI(1-76) Strings(1-76) Strings(1-76)+Tutti PIANO Original(1-76) | | DIVERSE | - | <ul style="list-style-type: none"> STRINGS: Pizzicato. Arco. Legato Lines vs Detached. Accent. Strongs Accent: Marcato. Sforzando. Tremolo bowed unmeasured. Arpeggiando Legato, Slurs Legato over strings. Detached fast accented 8-16ths, triplets. Detached accented tenuto. Double, Triple Stops. WOODWINDS: Long Legato 16ths, short slurs. Staccato. Slurs to Staccato. Detached. Tenuto. Marcato. Sforzando. Triple Tonguing. | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>TUTTI (1-76). Strings (1-76). Strings (1-76)+Tutti. PIANO Original (1-76).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |

Adler

Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
| | | |
| Formal Structure | | |
| Formal Structure | | |
| Formal Structure | | |

Families/Details/Full text
Orch. Tech. | Mode of Playing

•BRASSES:
Detached held.
Legato short slurs.
Sforzando. Tenuto.
Detached Tenuto.
Staccato. Slurs to Staccato. Double Tonguing.
•Triangle: Roll.
Detached.
Marcato. Accent.
•Cymbals:
Detached held.
•HARP: Detached.
Staccato. Tenuto.
Accent. Marcato.
Harmonics. Près de la table. Ordinario.
Rolled octaves. Fast Legato 16ths.

STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting

STRINGS WOODWINDS BRASSES HARP modern setting

- PART A A-1(1-12).
- PART A A-2(13-21).
- PART A A-1'(22-32).

STRINGS WOODWINDS BRASSES HARP modern setting

- PART B(33-44).

STRINGS WOODWINDS BRASSES HARP modern setting

- PART A' A-1(45-56).

| | | | | | | | |
|-----------------|-----|--------------|--------------------|--------------------|--------------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | 4413 |



| | | |
|---|------------------------|---|
| Orchestration Techniques Examples Modern | | |
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| |
|-------------------------------|
| Families/Details/Full text |
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|---------|-------|-------------------|----------------------------------|---------------------|------|---|----------|
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay |

- Part C C-1(57-60)
- Part C C-2(61-64)
- Part C C-3(65-66)
- Part C C-4(67-70)
- Part C C-5(71-76)

●●●**Tech2.1**
+5.1+8.2 TUTTI All Layers
+Doublings+Sustain(1-76)
 By ORDER of APPEARANCE in SCORE

●●●**Tech2.1.00**
TUTTI All Layers (1-76)
 By ORDER of TECHNIQUES TYPES >

| | |
|---------------------------|---------|
| Formal Structure | - |
| Layering+Doubling+Sustain | Diverse |
| Layering | Diverse |

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 ●●● Part C C-1(57-60).
 ●●● Part C C-2(61-64).
 ●●● Part C C-3(65-66).
 ●●● Part C C-4(67-70).
 ●●● Part C C-5(71-76).

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 TUTTI All Layers +Doublings+Sustain (1-76).

STRINGS WOODWINDS BRASSES HARP modern setting
 TUTTI All Layers (1-76).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|---------------------------|--|--|-----------------|---|---|
| | | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_h_Soloists | 4413 | | | | |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.01 Cl1+Vc+Db pizz Fgr-1(1-3) Tech2.2.02 Fl1 Fgr-1(3-5) Tech2.2.03 Cl1 Fgr-1(5-6) Tech2.2.04 Bsn1 alternate Cl1, +Harp harm Fgr-1(7-12) Tech2.2.05 Hn1 Fgr-1(12-13) | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Tech2.2.01 Clarinet1+Violoncello+DoubleBass pizz: Foreground-1 (1-3).</p> <p>Tech2.2.02 Flute1: Foreground-1 (3-5).</p> <p>Tech2.2.03 Clarinet1: Foreground-1 (5-6).</p> <p>Tech2.2.04 Bassoon1 alternate Clarinet1, +Harp harm: Foreground-1 (7-12).</p> <p>Tech2.2.05 Horn1: Foreground-1 (12-13).</p> | |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.06 Vla Fgr-1(13-16) Tech2.2.07 Vc Fgr-1(17-22) | Layering | Foreground | <p>STRINGS modern setting</p> <p>Viola: Foreground-1 (13-16).</p> <p>Violoncello: Foreground-1 (17-22).</p> | |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.08 Cl1+Vc Fgr-1(22-24) Tech2.2.09 Vc+Ob1 Fgr-1(24-26) Tech2.2.10 Vl.I Fgr-2(24-26) | Layering | Foreground | <p>STRINGS WOODWINDS modern setting</p> <p>Clarinet1+Violoncello: Foreground-1 (22-24).</p> <p>Violoncello+Oboe1: Foreground-1 (24-26).</p> <p>Violin I Foreground-2: (24-26).</p> | |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.11 Vl.I+Vc Fgr-1(27-31) Tech2.2.12 Harp Fgr-2(27-31) Tech2.2.13 Cl1, Bsn+Vc Fgr-1(31-32) Tech2.2.14 Bsn+Vl.I+Vc Fgr-1(32) | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Violin I+Violoncello: Foreground-1 (27-31).</p> <p>Harp: Foreground-2 (27-31).</p> <p>Clarinet1, Bassoon+Violoncello: Foreground-1 (31-32).</p> <p>Bassoon+Violin I+Violoncello: Foreground-1 (32).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ Adler | Orchestration Techniques Examples Modern | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|--------------------------|--|--|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orchh_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.15 Bsn1, Cl1+Db Fgr-1(33-34) •Tech2.2.16 Bsn2, Bsn1+Db Fgr-1(34-36) | Layering | Foreground | | STRINGS WOODWINDS modern setting Bassoon1, Clarinet1+DoubleBass: Foreground-1 (33-34). Bassoon2, Bassoon1+DoubleBass: Foreground-1 (34-36). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.17 Vla+Db Fgr-1(37-44) •Tech2.2.18 Cl1.2 Fgr-2(38-41) •Tech2.2.19 Bsn1+Vla+Db Fgr-1(43-44) | Layering | Foreground | | STRINGS WOODWINDS modern setting Viola+DoubleBass: Foreground-1 (37-44). Clarinet1.2: Foreground-2 (38-41). Bassoon1+Viola+DoubleBass: Foreground-1 (43-44). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.20 Cl1 Fgr-1(45-47) •Tech2.2.21 Fl1 Fgr-1(47-49) •Tech2.2.22 Cl1 Fgr-1(49-50) •Tech2.2.23 Bsn1 alternate Cl1, +Harp harm Fgr-1(51-54) •Tech2.2.24 Bsn1 alternate Cl1 Fgr-1(55-56) | Layering | Foreground | | WOODWINDS HARP modern setting Clarinet1: Foreground-1 (45-47). Flute1: Foreground-1 (47-49). Clarinet1: Foreground-1(49-50). Bassoon1 alternate Clarinet1, +Harp harm: Foreground-1 (51-54). Bassoon1 alternate Clarinet1: Foreground-1 (55-56). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.25 Cl1+Tpt1 Fgr-1(57-61) •Tech2.2.26 Vl.1+Fl1 Fgr Off Beat(57-65) •Tech2.2.27 Fl2+Cl2 Fgr-2(57-61) •Tech2.2.28 Hn2.4 Fgr-1(61-64) | Layering | Foreground | | STRINGS WOODWINDS BRASSES modern setting Clarinet1+Trumpet1: Foreground-1 (57-61). Vl.1+Flute1: Foreground Off Beat (57-65). Flute2+Clarinet2: Foreground-2 (57-61). Horn2.4: Foreground-1 (61-64). |

| | | | | | | | |
|-----------------|-----|--------------|--------------------|--------------------|--------------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|------------------------|--------------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | | |
|---------|-------|-------------------|----------------------------------|---------------------|------|--|----------|
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/string | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/string | OrchPlay |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/string | OrchPlay |

- Tech2.2.29 Vc+Db Fgr-1(65-66)
 - Tech2.2.30 VI.1 Fgr Off Beat(65-66)
 - Tech2.2.31 Hn1.2.3.4 Fgr-1(67-68)
 - Tech2.2.32 Tpt1.2 Fgr-1(68)
 - Tech2.2.33 Hn1.2.3.4 Fgr-1(69-70)
 - Tech2.2.34 Tpt1.2 Fgr-1(70-71)
 - Tech2.2.35 Vc, +Db Fgr-1(71-76)
-
- Tech2.3.01 VI.I altermate VI.II Mgr(13-16)
 - Tech2.3.02 VlaA altern B, VI.I altern II Mgr(17-19)
 - Tech2.3.03 Vla Mgr(20-21)
-
- Tech2.3.04 Fl2+VI.II+Vla Mgr(24-26)
 - Tech2.3.05 Hn3+VI.II+Vla Mgr(27-30)
 - Tech2.3.06 VI.II+Vla Mgr(31-32)

| | | |
|----------|-------------|--|
| Layering | Foreground | |
| Layering | Midleground | |
| Layering | Midleground | |

STRINGS BRASSES modern setting
Violoncello+DoubleBass:Foreground-1 (65-66).
VI.1: Foreground Off Beat (65-66).
Horn1.2.3.4: Foreground-1 (67-68).
Trumpet1.2: Foreground-1 (68).
Horn1.2.3.4: Foreground-1 (69-70).
Trumpet1.2: Foreground-1 (70-71).
Violoncello, +DoubleBass: Foreground-1 (71-76).

STRINGS modern setting
Violin I altermate Violin II: Middleground (13-16).
ViolaA altern B, Violin I altern II: Middleground (17-19).
Viola: Middleground (20-21).

STRINGS WOODWINDS BRASSES modern setting
Flute2+Violin II+Viola: Middleground (24-26).
Horn3+Violin II+Viola: Middleground (27-30).
Violin II+Viola: Middleground (31-32).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|---------------------------|--|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.3.07 VI.II Mgr(57-66) Tech2.3.08 Hn1.3 Mgr Accent(61-64) Tech2.3.09 VI.I+VI.II+Vla Mgr Accent(67-72) | | Layering | Middleground | | STRINGS BRASSES modern setting Violin II: Middleground (57-66). Horn1.3:Middleground Accent (61-64). Violin I+Violin II+Viola: Middleground Accent (67-72). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.00 TUTTI All Doublings+Sustain(1-76) <p>By ORDER of APPEARANCE in SCORE ></p> | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI: All Doublings+Sustain (1-76). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.01 VI.I+VI.II+Vla Doubling-1(1-2) Tech5.1.+8.2.02 Harp+Vc+Db pizz Doubling Accent(1) Tech5.1.+8.2.03 Hn4 Sustain(1-3) Tech5.1.+8.2.04 Ob1 Doubling Accent(3-5) | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES HARP modern setting Violin I+Violin II+Viola: Doubling-1 (1-2). Harp+Violoncello+DoubleBass pizz: Doubling Accent (1). Horn4: Sustain (1-3). Oboe1: Doubling Accent (3-5). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|--------------------------|---|------------------|-------------------------------|--|
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | |
| total 29 | | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Families/Details/Full text |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.05 Hn1+VI.I+VI.II+Vla+Vc Sustain(3-4) Tech5.1.+8.2.06 Fl1+Ob1+Bsn1+Hn1+VI.I+VI.II+Vla+Vc Sustain(5) Tech5.1.+8.2.07 VI.I+VI.II+Vla+Vc Sustain(6) Tech5.1.+8.2.08 Fl1.2+VI.I+VI.II+Vla+Vc Sustain(7-10) Tech5.1.+8.2.09 Db pizz Doubling Accent(7-10) Tech5.1.+8.2.10 VI.I+VI.II+Vla+Vc+Db Sustain(11-12) Tech5.1.+8.2.11 Fl1.2+Ob1 Doubling Accent(12) | Doubling+Sustain | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Horn1+Violin I+Violin II+Viola+Violoncello: Sustain (3-4).</p> <p>Flute1+Oboe1+Bassoon1+Horn1+Violin I+Violin II+Viola+Violoncello: Sustain (5).</p> <p>Violin I+Violin II+Viola+Violoncello: Sustain (6).</p> <p>Flute1.2+Violin I+Violin II+Viola+Violoncello: Sustain (7-10).</p> <p>DoubleBass pizz: Doubling Accent (7-10).</p> <p>Violin I+Violin II+Viola+Violoncello+DoubleBass: Sustain (11-12).</p> <p>Flute1.2+Oboe1: Doubling Accent (12).</p> |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.12 Vc Doubling Accent(13-16) Tech5.1.+8.2.13 Fl1 Sustain(13) Tech5.1.+8.2.14 Ob1+Harp Doubling-1(14) Tech5.1.+8.2.15 Fl1 Sustain(15) Tech5.1.+8.2.16 Ob1+Bsn1+Harp Doubling-1(16) | Doubling+Sustain | | <p>STRINGS WOODWINDS HARP modern setting</p> <p>Violoncello: Doubling Accent (13-16).</p> <p>Flute1: Sustain (13).</p> <p>Oboe1+Harp: Doubling-1 (14).</p> <p>Flute1: Sustain (15).</p> <p>Oboe1+Bassoon1+Harp: Doubling-1 (16).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|--|-------------------------|--|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/string | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.17 Harp Doubling Accent(17-22) •Tech5.1.+8.2.18 Cl1.2 Doubling-1(17) •Tech5.1.+8.2.19 Fl1.2+Bsn1.2 Sustain(18) •Tech5.1.+8.2.20 Ob1.2+Cl1.2 Doubling-1(19) •Tech5.1.+8.2.21 Fl1.2+Cl1.2 Sustain(20) •Tech5.1.+8.2.22 Ob1.2+Bsn1.2 Sustain(21) | | Doubling+Sustain | | | <p>WOODWINDS HARP modern setting</p> <p>Harp: Doubling Accent (17-22). Clarinet1.2: Doubling-1 (17). Flute1.2+Bassoon1.2: Sustain (18). Oboe1.2+Clarinet1.2: Doubling-1 (19). Flute1.2+Clarinet1.2: Sustain (20). Oboe1.2+Bassoon1.2: Sustain (21).</p> |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/string | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.23 Strings Sustain(22-23) •Tech5.1.+8.2.24 Harp Doubling Accent(24-26) •Tech5.1.+8.2.25 Bsn1+Fl1 Sustain(24-26) •Tech5.1.+8.2.26 Bsn2 Doubling-1(24-25) | | Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS HARP modern setting</p> <p>Strings: Sustain (22-23). Harp: Doubling Accent (24-26). Bassoon1+Flute1: Sustain (24-26). Bassoon2: Doubling-1 (24-25).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|-------------------------|---|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.27 Fl1+Ob1+Bsn2 Doubling-1(27-30) •Tech5.1.+8.2.28 Db pizz Doubling Accent(27-31) •Tech5.1.+8.2.29 Fl2+Ob2+Cl1.2 Sustain(27-30) •Tech5.1.+8.2.30 Fl2+Cl2 Sustain(31) •Tech5.1.+8.2.31 Ob1+Db Doubling-1(32) •Tech5.1.+8.2.32 Cl1.2 Sustain(32) | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS modern setting Flute1+Oboe1+Bassoon2: Doubling-1 (27-30). DoubleBass pizz: Doubling Accent (27-31). Flute2+Oboe2+Clarinet1.2: Sustain (27-30). Flute2+Clarinet2: Sustain (31). Oboe1+DoubleBass: Doubling-1 (32). Clarinet1.2: Sustain (32). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.33 Vc Doubling-1(33-36) •Tech5.1.+8.2.34 Hn2.3.4 Sustain(33-34) •Tech5.1.+8.2.35 Hn1.2.3.4 Sustain(35-36) •Tech5.1.+8.2.36 Harp Doubling Accent(35-36) | | Doubling+Sustain | Diverse | | STRINGS BRASSES HARP modern setting Violoncello: Doubling-1 (33-36). Horn2.3.4: Sustain (33-34). Horn1.2.3.4: Sustain (35-36). Harp: Doubling Accent (35-36). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|---------------------------|---|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.37 Vc+VI.II, +Hn3.4 alter Hn1.2 Sustain(37-40) •Tech5.1.+8.2.38 Fl1.2 Doubling-1(40-41) •Tech5.1.+8.2.39 Vc+VI.I+VI.II, +Hn3.4 Sustain(41-44) •Tech5.1.+8.2.40 Hn1 Doubling-1(43-44) | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES modern setting Violoncello+Violin II, +Horn3.4 alter Horn1.2: Sustain (37-40). Flute1.2: Doubling-1 (40-41). Violoncello+Violin I+Violin II, +Horn3.4: Sustain (41-44). Horn1: Doubling-1 (43-44). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.41 Harp Doubling Accent(45-47) •Tech5.1.+8.2.42 Vc+Db+VI.IIB+VI.IB+VlaA Sustain(45-47) •Tech5.1.+8.2.43 VI.IA+VI.IIA+VlaA Doubling-1(45-47) | | Doubling+Sustain | Diverse | | STRINGS HARP modern setting Harp: Doubling Accent (45-47). Violoncello+DoubleBass+Violin IIB+Violin IB+ViolaA: Sustain (45-47). Violin IA+Violin IIA+ViolaA: Doubling-1 (45-47). |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.44 Ob1 Doubling Accent(47-49) •Tech5.1.+8.2.45 Hn1+VI.I+VI.II+Vla+Vc Sustain(47-48) •Tech5.1.+8.2.46 VI.I+VI.II+Vla+Vc+Fl1 +Ob1+Bsn1+Hn1 Sustain(49-50) | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES modern setting Oboe1: Doubling Accent (47-49). Horn1+Violin I+Violin II+Viola+Violoncello: Sustain (47-48). Violin I+Violin II+Viola+Violoncello+Flute1+Oboe1+Bassoon1+Horn1: Sustain (49-50). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|---------------------------|--|------------------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.47 Db pizz Doubling Accent(51-54) •Tech5.1.+8.2.48 Fl1.2+VI.I+VI.II+Vla+Vc Sustain(51-54) •Tech5.1.+8.2.49 Harp Doubling Accent(55-56) •Tech5.1.+8.2.50 Fl1+Ob1+VI.I+VI.II+Vla+Vc+Db Sustain(55) •Tech5.1.+8.2.51 Fl1+Ob1.2+Hn1.2.3+VI.I+VI.II+Vla+Vc+Db Sustain(56) •Tech5.1.+8.2.52 Bsn1 Doubling-1(55) •Tech5.1.+8.2.53 Bsn1+Fl2+Cl2 Doubling-1(56) | Doubling+Sustain | Diverse | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>DoubleBass pizz: Doubling Accent (51-54). Flute1.2+Violin I+Violin II+Viola+Violoncello: Sustain (51-54). Harp: Doubling Accent (55-56). Flute1+Oboe1+Violin I+Violin II+Viola+Violoncello+DoubleBass: Sustain (55). Flute1+Oboe1.2+Horn1.2.3+Violin I+Violin II+Viola+Violoncello+DoubleBass: Sustain (56). Bassoon1: Doubling-1 (55). Bassoon1+Flute2+Clarinet2: Doubling-1 (56).</p> | | |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.54 Bsn1.2+Hn2.4+Vc Doubling-1(57-61) •Tech5.1.+8.2.55 Vla Doubling-2(57-66) •Tech5.1.+8.2.56 Ob1.2 Doubling Polyrhythm(57-61) •Tech5.1.+8.2.57 Hn1.3 Sustain(57) ••Tech5.1.+8.2.5 8 Harp+Triangle Doubling Accent(57-60) | Doubling+Sustain | Diverse | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting</p> <p>Bassoon1.2+Horn2.4+Violoncello: Doubling-1 (57-61). Viola: Doubling-2 (57-66). Oboe1.2: Doubling Polyrhythm (57-61). Horn1.3: Sustain (57). Harp+Triangle: Doubling Accent (57-60).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|-------------------------|--|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.59 Bsn1.2+Vc+Db Doubling-1(61-64) •Tech5.1.+8.2.60 Fl2+Ob1.2+Harp+Triangle Doubling Accent(61-65) •Tech5.1.+8.2.61 Cl1.2 Doubling Polyrhythm(61-64) •Tech5.1.+8.2.62 Vla Doubling-2(61-66) | | Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS PERCUSSION HARP</p> <p>modern setting</p> <p>Bassoon1.2+Violoncello+DoubleBass: Doubling-1 (61-64).</p> <p>Flute2+Oboe1.2+Harp+Triangle: Doubling Accent (61-65).</p> <p>Clarinet1.2: Doubling Polyrhythm (61-64).</p> <p>Viola: Doubling-2 (61-66).</p> |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.63 Ob1.2+Cl1.2, +Hn2.3+Tpt2 +Vla Doubling-2(65) •Tech5.1.+8.2.64 Ob1.2+Cl1.2, +Hn2.3+Tpt1.2 +Vla Doubling-2(66) •Tech5.1.+8.2.65 Bsn1.2+Hn4 Doubling-1(65) •Tech5.1.+8.2.66 Bsn1.2+Hn3 Doubling-1(66) •Tech5.1.+8.2.67 Harp Doubling Accent(65-66) | | Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Oboe1.2+Clarinet1.2, +Horn2.3+Trumpet2 +Viola: Doubling-2 (65).</p> <p>Oboe1.2+Clarinet1.2, +Horn2.3+Trumpet1.2 +Viola: Doubling-2 (66).</p> <p>Bassoon1.2+Horn4: Doubling-1 (65).</p> <p>Bassoon1.2+Horn3: Doubling-1 (66).</p> <p>Harp: Doubling Accent (65-66).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|-------------------------|--|-------|------------------|-----------------|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |

| | | | | | | | | | | | | | |
|---------|-------|-------------------|----------------------------------|---------------------|------|---|----------|---|--|------------------|---------|--|---|
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.68 Fl1.2+Cl1+Vc Doubling Polyrhythm(67) ••Tech5.1.+8.2.6 9 Harp+Triangle Doubling Accent(67-68) •Tech5.1.+8.2.70 Ob1.2+Cl2+Bsn1.2 Sustain(67-68) ••Tech5.1.+8.2.7 1 Fl1.2+Ob1.2+Triangle+Vc Doubling Polyrhythm(68) ••Tech5.1.+8.2.7 2 Bsn1.2+Triangle Doubling-1(68) •Tech5.1.+8.2.73 Cl1.2 Doubling Accent(68) | | Doubling+Sustain | Diverse | | <p>WOODWINDS PERCUSSION HARP modern setting</p> <p>Flute1.2+Clarinet1+Violoncello: Doubling Polyrhythm (67).</p> <p>Harp+Triangle: Doubling Accent (67-68).</p> <p>Oboe1.2+Clarinet2+Bassoon1.2: Sustain (67-68).</p> <p>Flute1.2+Oboe1.2+Triangle+Violoncello: Doubling Polyrhythm (68).</p> <p>Bassoon1.2+Triangle: Doubling-1 (68).</p> <p>Clarinet1.2: Doubling Accent (68).</p> |
|---------|-------|-------------------|----------------------------------|---------------------|------|---|----------|---|--|------------------|---------|--|---|

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|-------------------------|---|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> ••Tech5.1.+8.2.7 4 Fl1.2+Cl1++Triangle+Vc Doubling Polyrhythm(69) ••Tech5.1.+8.2.7 5 Harp+Triangle Doubling Accent(69-70) •Tech5.1.+8.2.76 Ob1.2+Cl2+Bsn1.2 Sustain(69-70) ••Tech5.1.+8.2.7 7 Fl1.2+Ob1.2+Triangle+Vc Doubling Polyrhythm(70) ••Tech5.1.+8.2.7 8 Bsn1.2+Triangle Doubling-1(70) •Tech5.1.+8.2.79 Cl1.2 Doubling Accent(70) | | Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS PERCUSSION HARP</p> <p>modern setting</p> <p>Flute1.2+Clarinet1+Triangle+Violoncello: Doubling Polyrhythm (69).</p> <p>Harp+Triangle: Doubling Accent (69-70).</p> <p>Oboe1.2+Clarinet2+Bassoon1.2: Sustain (69-70).</p> <p>Flute1.2+Oboe1.2+Triangle+Violoncello: Doubling Polyrhythm (70).</p> <p>Bassoon1.2+triangle: Doubling-1 (70).</p> <p>Clarinet1.2: Doubling Accent (70).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|-------------------|----------------------------------|---------------------|-------------|---|-------------------------|---|-------|------------------|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.80 Ob2+Cl1.2, +Hn2 Doubling-1(71) ••Tech5.1.+8.2.8 1 Harp+Cymbal Doubling Accent(71-72) •Tech5.1.+8.2.82 Fl1.2+Ob1 Sustain(71-72) •Tech5.1.+8.2.83 Bsn1.2+Hn4 Doubling-1(72) •Tech5.1.+8.2.84 Fl1.2+Ob1, +Hn1.2.3 Sustain(72) | | Doubling+Sustain | Diverse | | <p>WOODWINDS BRASSES PERCUSSION HARP</p> <p>modern setting</p> <p>Oboe2+Clarinet1.2, +Horn2: Doubling-1 (71). Harp+Cymbal: Doubling Accent (71-72). Flute1.2+Oboe1: Sustain (71-72). Bassoon1.2+Horn4: Doubling-1 (72). Flute1.2+Oboe1, +Horn1.2.3: Sustain (72).</p> |
| Debussy | Multi | Children's Corner | No. 1 Doctor Gradus ad Parnassum | ORCH(Caplet) +piano | 1906 | 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.+8.2.85 Bsn1.2+Hn2.4 Doubling-1(73-76) •Tech5.1.+8.2.86 Cl1.2+Hn1.3+Vi.I+Vi.II+Vla Doubling-2(73-76) | | Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Bassoon1.2+Horn2.4: Doubling-1 (73-76). Clarinet1.2+Horn1.3+Violin I+Violin II+Viola: Doubling-2 (73-76).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|------------|-----------------------|---|-------------|-------------------|--|-----------------------------------|--|---------|------------------|--|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Debussy | Multi | Images pour orchestre | I. Giges | ORCH | 1905 - 1912 | 4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings | OrchPlay | | DIVERSE | - | <ul style="list-style-type: none"> •STRINGS: Con sordino. Legato. Ordinario. Harmonics artificial. Pizzicato. Legato short slurs vs Detached, Staccato, Tenuto 8-16ths. Trills. Tenuto, Marcato. •WOODWINDS: Legato. Slurred Tenuto. Appoggiaturas. Legato short slurs vs Detached, Staccato, Tenuto 8-16ths. Slurs to Marcato-Staccato. •BRASSES: Detached. Con sordino. Ordinario. Tenuto-Staccato. Legato short slurs. •Cymbals: Roll. •Celesta: Chords. •HARP: Written out | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP KEYBOARDS modern setting</p> | |
| Debussy | Multi | Images pour orchestre | I. Giges | ORCH | 1905 - 1912 | 4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings | OrchPlay | | | | | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p> <p>Tutti.</p> |
| Ravel | stereo-NAX | Rapsodie espagnole | I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria | ORCH | 1907 - 1908 | 4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings | Skrowaczewski_Minnesota Orchestra | <ul style="list-style-type: none"> •Tech2.2.01 Tpt1.2.3+Horn1.2.3.4+Tbn1.2 Fgr(iv_Reh.6. 40d-42d)+Tutti | 9-12 | Layering | Foreground | <ul style="list-style-type: none"> •BRASSES: Triple Tonguing. Detached. Staccato. | <p>BRASSES modern setting</p> <p>Trumpet1.2.3+Horn1.2.3.4+Trombone1.2 Foreground (iv-Reh.6. 40d-42d).</p> |

Complete Analysis to come

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|------------------|-------------|---------------------|---|-------------|-------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Rimsky-Korsakov | stereo -NAX | Le Coq D'Or (Suite) | I. Introduction and Dodon's sleep | ORCH | 1908 | picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings | Jarvi_Royal Scottish National Orchestra |
| Analysis to come | | | | | | | |
| Rimsky-Korsakov | stereo -NAX | Le Coq D'Or (Suite) | I. Introduction and Dodon's sleep | ORCH | 1908 | picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings | Jarvi_Royal Scottish National Orchestra |
| Rimsky-Korsakov | stereo -NAX | Le Coq D'Or (Suite) | I. Introduction and Dodon's sleep | ORCH | 1908 | picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings | Jarvi_Royal Scottish National Orchestra |
| Rimsky-Korsakov | stereo -NAX | Le Coq D'Or (Suite) | II. King Dodon on the battlefield | ORCH | 1908 | picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings | Jarvi_Royal Scottish National Orchestra |
| Analysis to come | | | | | | | |
| Rimsky-Korsakov | stereo -NAX | Le Coq D'Or (Suite) | III. Queen of Shemakha's Dance - King Dodon's Dance | ORCH | 1908 | picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings | Jarvi_Royal Scottish National Orchestra |
| Analysis to come | | | | | | | |

Adler

Orchestration Techniques Examples Modern

Families/Details/Full text
Orch. Tech. | Mode of Playing

4413

Orch. Tech. TYPE Orch. TECHNIQUE MODE(s) of Playing /Specifics

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

- Tech1.2.01 Cl1, Cl2 Solo(Reg.2, 20-23)+Tutti
- Tech1.2.02 Cl1, +Cl2 Solo(Reh.4, 34-38)+Tutti

7-57 Basic Solo •WOODWINDS: Legato large. Accent. Dynamic swells.

WOODWINDS modern setting
Clarinet1, Clarinet2: Solo (Reg.2, 20-23).
Clarinet1, +Clarinet2: Solo (Reh.4, 34-38).

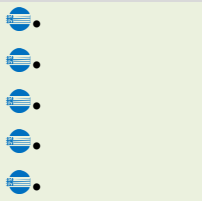
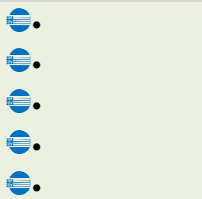
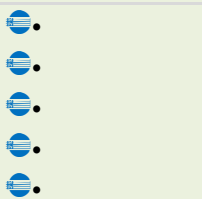
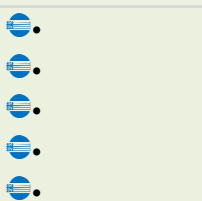
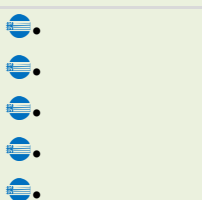
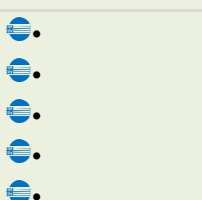
- Tech5.1.01 Cl1+Cl2 Doubling unis.(37)
- Tech6.1.01 Cl1+Cl2 Coupling unis.(38)

Doubling - Coupling Fusion
























WOODWINDS modern setting
Clarinet1+Clarinet2 Doubling unisono (37).
Clarinet1+Clarinet2 Coupling (38).

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text Orch. Tech. Mode of Playing |
|-----------|-------------|-----------------------------|---|-------------------|-------------|--|-------------------------|---|--|-----------------|-------------------------------|---|
| | | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch Soloists | 4413 | | | | |
| Schönberg | stereo -NAX | Fünf Orchesterstücke op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |  | 11-23 | | | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstücke op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |  | 11-23 | | | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstücke op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |  | 11-23 | | | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstücke op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |  | 11-23 | | | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstücke op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |  | 11-23 | | | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstücke op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |  | 11-23 | | | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ | Orchestration Techniques Examples Modern |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|-------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler |
| | | | | | | | | | Orch. Tech. TYPE |
| | | | | | | | | | Orch. TECHNIQUE |
| | | | | | | | | | MODE(s) of Playing /Specifics |
| | | | | | | | | | Families/Details/Full text Orch. Tech. Mode of Playing |

| | | | | | | | | | | |
|-----------|----------------|------------------------------------|--|------|------|---|-------------------------|---|-------|---|
| Schönberg | stereo -NAX | Fünf Orchesterstück e op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |      | 11-23 | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstück e op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |      | 11-23 | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstück e op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |      | 11-23 | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstück e op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |      | 11-23 | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |
| Schönberg | stereo -NAX | Fünf Orchesterstück e op. 16 | I. Vorgefühle, Sehr rasch (Premonitions, very fast) | ORCH | 1909 | 4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings | Boulez, BBC Symphony |      | 11-23 | STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|---------------------------|--|-------------|-------------|---|---------------------------|--|------------|------------------|--|--|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part I: Introduction et danse religieuse | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> Tech1.2.01 Fl Solo((Reh.1-2, 7-12)+Tutti Tech1.2.02 Horn1 Solo(Reh.1-2, 12-15)+Tutti Tech1.2.03 Ob1 Solo(Reh.2, 15-19)+Tutti Tech1.2.04 Fl Alt+Bsn1 Solo(Reh.2, 19-21)+Tutti | Basic | Solo | <ul style="list-style-type: none"> WOODWINDS: Legato espressivo. BRASSES: Legato espressivo. | STRINGS WOODWINDS BRASSES VOICES modern setting Flute: Solo (Reh.1-2, 7-12). Horn1: Solo (Reh.1-2, 12-15). Oboe1: Solo (Reh.2, 15-19). Flute Alto+Bassoon1: Solo (Reh.2, 19-21). | |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part I: Danse legere et gracieuse de Daphnis | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> Tech1.2.01 Fl1.2+Fl Alt Solo ord(Reh.48, 321-322)+Horn1 Tech1.2.02 Fl1.2+Fl Alt Solo harm(Reh.49, 321-322)+Tbn1 | 7-15 Basic | Solo | <ul style="list-style-type: none"> WOODWINDS: Legato. BRASSES: Legato. | WOODWINDS BRASSES modern setting Flute1.2+Flute Alto Solo: ordinario (Reh.48, 321-322)+Horn1 Flute1.2+Flute Alto Solo: harmonics (Reh.49, 321-322)+Tbn1 | |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> Tech1.2.01 Picc Solo(Reh.156-157, 1046-1052)+Tutti Tech1.2.02 Picc Solo(Reh.159, 1062-1063)+Tutti Tech1.2.03 Ob1 Solo(Reh.170, 1114-1121)+Tutti Tech1.2.04 Cl1 Solo(Reh.170, 1121-1123)+Tutti | 7-19 Basic | Solo | <ul style="list-style-type: none"> WOODWINDS: Legato short slurs. Detached Tenuto. Trills. Appoggiaturas. Slurred Staccato. Legato large. | WOODWINDS modern setting Piccolo: Solo (Reh.156-157, 1046-1052). Piccolo: Solo (Reh.159, 1062-1063). Oboe1: Solo (Reh.170, 1114-1121). Clarinet1: Solo (Reh.170, 1121-1123). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ | Orchestration Techniques Examples Modern | | | | |
|----------|-------------|---------------------------|-------------------------|-------------|-------------|---|---------------------------|---|--|--|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> •Tech2. +5.1.+8.00 All Layers+Doublings-Sustain-Fusion(Reh.165-171, 1091-1123) By ORDER of APPEARANCE in SCORE > | 7-19 | Layering - Doubling - Sustain - Fusion | Diverse | <ul style="list-style-type: none"> •STRINGS: Legato motives. Legato fast patterns. Detached held. Tremolo fingered unmeasured. Pizzicato. Quadruple Stop. Con sordino. Harmonics. •WOODWINDS: Legato motives. •BRASSES: Detached held. Legato motives. Con sordino, Senza sordino. •HARPS: Glissando. •Timpani: Roll (trill). •Cymbal: Roll (trill). •Triangle: Roll (trill). •Glockenspiel: Detached 16ths. •Celesta: Detached fast 64ths. •CHOIR: Legato motives. | <p>STRINGS WOODWINDS BRASSES HARP</p> <p>PERCUSSION modern setting</p> <p>Tutti: All Layers+Doublings-Sustain-Fusion (Reh.165-171, 1091-1123).</p> |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> •Tech2.00 All Layers(Reh.165-171, 1091-1123) By ORDER of APPEARANCE in SCORE > | 7-19 | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES HARP</p> <p>PERCUSSION modern setting</p> <p>Tutti: All Layers (Reh.165-171, 1091-1123).</p> |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> •Tech5.1+6.1.+8.00 All Doublings-Couplings-Sustain-Fusion(Reh.165-171, 1091-1123) By ORDER of APPEARANCE in SCORE > | 7-19 | Doubling - Coupling - Sustain - Fusion | | | <p>STRINGS WOODWINDS BRASSES HARP</p> <p>PERCUSSION modern setting</p> <p>Tutti: All Doublings-Couplings-Sustain-Fusion (Reh.165-171, 1091-1123).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|----------------|---------------------------|-------------------------|-------------|-------------------|---|-------------------------|--|----------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> Tech2.01 Viola Frg(1091-1096)+Tutti Tech2.02 Bsn3+Cbsn+Horn1.2.3.4+Tbn1.2.3+Tba+Db Mrg(1091-1096)+Tutti Tech2.03 Fl1.2+Alt Fl+Ob1.2+E.Horn+Cl1.2, +Cl Picc, +Basscl Brg(1091-1096) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting Viola: Foreground (1091-1096).</p> <p>Bassoon3+Contrabassoon+Horn1.2.3.4+Trombone1.2.3+Tuba+Doublebass: Middleground (1091-1096).</p> <p>Flute1.2+Alto Flute+Oboe1.2+English Horn+Clarinet1.2, +Clarinet Piccolo, +Bass Clarinet: Background (1091-1096).</p> | | |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> Tech2.04 VI.I Fgr(1096-1098)+Tutti Tech2.05 Bsn3+Tbn1.2.3 sord Mgr(1096-1098)+Tutti Tech2.06 Cl1+Harp gliss Bgr(1096-1098)+Tutti | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES HARP modern setting Violin I: Foreground (1096-1098).</p> <p>Bassoon3+Ttombone1.2.3 con sordino: Middleground (1096-1098).</p> <p>Clarinet1+Harp glissando: Background (1096-1098).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|---------------------------|-------------------------|-------------|-------------|---|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM |

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Adler

- Tech2.07 Vc, Vla, VI.II, VI.I Fgr(1098-1105)+Tutti
- Tech2.08 Cbsn+Horn1.2.3.4+Db, +Bsn3+VcB, +VcA, +Basscl, +Bsn1.2, +Tpt2.3+Tbn3 Mgr(1098-1105)+Tutti
- Tech2.09 Basscl, Alt Fl+Cl1, Fl1+Ob1+Cl1, Fl1+E.Horn+Cl1, Fl1.2+Alt Fl+Ob1.2+E.Horn, +Cl Picc+Cl1.2 Bgr(1098-1105)+Tutti
- Tech2.10 VI.I, Vc Fgr(1106-1111)+Tutti
- Tech2.11 CHOIR Fgr-3(1106-1110)+Tutti
- Tech2.12 Basscl+Bsn1.2.3+Cbsn+Horn1.2.3.4+Tpt1.2.3.4+Tbn1.2.3+Tba+Vc+Db Mgr(1106-1111)+Tutti
- Tech2.13 Picc+Fl2+Cl Picc+Cl1.2+Cel+Glock+Harp1.2+VI.II, Fl1.2+Ob1+E.Horn+VI.II, Alt Fl+Cl1.2+Vla, Basscl+Vla Bgr(1106-1111)+Tutti

Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
| Layering | Diverse | |
| Layering | Diverse | |

Families/Details/Full text
Orch. Tech. | Mode of Playing

STRINGS WOODWINDS BRASSES modern setting
Violoncello, Viola, Violin II, Violin I: Foreground (1098-1105).

ContraBassoon+Horn1.2.3.4+Doublebass, +Bassoon3+VioloncelloB, + VioloncelloB, +Bass Clarinet, +Bassoon1.2, +Trumpet2.3+Trombone3: Middleground (1098-1105).

Bass Clarinet, Alto Flute+Clarinet1, Flute1+Oboe1+Clarinet1, Flute1+English Horn+Clarinet1, Flute1.2+Alto Flute+Obore1.2+Eglish Horn, +Clarinet Piccolo+Clarinet1.2: Background (1098-1105).

STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting
Violin I, Violoncello: Foreground (1106-1111).

CHOIR: Foreground-3 (1106-1110).

Bass
Clarinet+Bassoon1.2.3+Contrabassoon+Horn1.2.3.4+Trumpet1.2.3.4+Trombone1.2.3+Tuba+Violoncello+Doublebass: Middleground (1106-1111).

Piccolo+Flute2+Clarinet
Piccolo+Clarinet1.2+Celesta+Glockenspiel+Harp1.2+Violin II, Flute1.2+Oboe1+English Horn+Violin II, Alto Flute+Carinet1.2+Viola, Bass Clarinet+Viola: Background (1106-1111)

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|---------------------------|-------------------------|-------------|-------------|---|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM |
| Ravel | stereo -NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM |

- Tech2.14 Cl2, Vl.I Fgr(1112-1117)+Tutti
- Tech2.15 Cl1 Fgr-2(1114-1117)+Tutti
- Tech2.15a Ob1 Solo(1114-1121)+Tutti
- Tech2.16 Bsn2.3+Horn2.3+Vc+Db, Basscl+Bsn1.2+VcB+Db Mgr(1112-1115)+Tutti
- Tech2.16a Horn1.2.3.4 sord+Vc+Db pizz Mgr(1116-1117)+Tutti
- Tech2.17 VcA Bgr(1112)+Tutti

- Tech2.18 Vl 1-2 Duo Solo Fgr(1118-1123)+Tutti
- Tech2.19 Vl.II+Vla+Vc+Db+Vl.I sord, pizz Mgr(1118-1119)+Tutti
- Tech2.20a Ob1 Solo(1114-1121)+Tutti
- Tech2.20b Cl1 Solo(1121-1123)+Tutti



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
|------------------|-----------------|-------------------------------|

Families/Details/Full text
Orch. Tech. | Mode of Playing

Layering Diverse

STRINGS WOODWINDS BRASSES modern setting
Clarinet2, Violin I: Foreground (1112-1117).

Clarinet1: Foreground-2 (1114-1117).

Oboe1: Solo (1114-1121).

Bassoon2.3+Horn2.3+Violoncello+Doublebass, Bass
Clarinet+Bassoon1.2+VioloncelloB+Doublebass: Middleground (1112-1115).

Horn1.2.3.4 con sordino+Violoncello+Doublebass pizzicato Middleground (1116-1117).

VioloncelloA: Background (1112).

Layering Diverse

STRINGS WOODWINDS modern setting
Violin1-2 Duo: Solo Foreground (1118-1123).

Violin II+Viola+Violoncello+Doublebass+Violin I con sordino, pizzicato: Middleground (1118-1119).

Oboe1: Solo (1114-1121).

Clarinet1: Solo (1121-1123).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|------------|---------------------------------|-------------------------|-------------|-------------|---|-------------------------|---|-------|----------------------|----------------------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | stereo-NAX | Daphnis et Chloé (Ballet) | Part III: Lever du Jour | ORCH, Choir | 1909 - 1912 | 4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir | Dutoit_OSM | <ul style="list-style-type: none"> Tech8.2.00 VI.I+Vla+Vc harmonics+Fl1 Sustain(1120-1123)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | STRINGS WOODWINDS modern setting Violin I+Viola+Violoncello Harmonics+Flute1: Sustain (1120-1123). |
| Ravel | Multi | Pavane pour une infante défunte | | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> TUTTI(1-72) Strings(1-72) Strings(1-72)+Tutti PIANO Original(1-72) | | DIVERSE | - | <ul style="list-style-type: none"> STRINGS: Con Sordino. Pizzicato. Legato Motives and Lines. Legato slurred motives vs Detached. Detached. Legato slurred motives vs slurred Staccato. Accent. Tenuto. Portato. Triple, Quadruple Stops. Harmonics natural. WOODWINDS: Legato Motives and Lines. Detached. Slurred Staccato. Accent. Tenuto. | STRINGS WOODWINDS BRASSES HARP modern setting TUTTI (1-72). Strings (1-72). Strings (1-72)+Tutti. PIANO Original (1-72). |
| Ravel | Multi | Pavane pour une infante défunte | | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | | | | <ul style="list-style-type: none"> BRASSES: Legato Motives and Lines. Detached. Slurred Staccato. Accent. Tenuto. HARP: Arpeggiando fast 32nds. Harmonics. Detached. Very low Detached octaves. Rolled chords. Written Glissando. Patterns 16ths. | STRINGS WOODWINDS BRASSES HARP modern setting |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | 4413 |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | 4413 |

Adler

Orchestration Techniques Examples Modern

Orch. Tech. **TYPE** Orch. **TECHNIQUE** MODE(s) of **Playing** /Specifics

Families/Details/Full text
Orch. Tech. | Mode of Playing

- 01 PART A(1-39)
- 02 Part A-a(1-7)
- 03 Part A-b(8-12)
- 04 Part A-c(13-19)
- 05 Part A-c'(20-27)
- 06 Part A-a'(28-34)
- 07 Part A-b'(35-39)

Formal Structure _

STRINGS WOODWINDS BRASSES HARP modern setting
PART A (1-39).
Part A-a (1-7).
Part A-b (8-12).
Part A-c (13-19).
Part A-c' (20-27).
Part A-a' (28-34).
Part A-b' (35-39).

- 08 PART B(40-59)
- 09 Part B-a(40-41)
- 10 Part B-b(41-43)
- 11 Part B-a'(44-45)
- 12 Part B-b'(45-49)
- 13 Part B-a(50-51)
- 14 Part B-b(51-53)
- 15 Part B-a'(54-55)
- 16 Part B-b'(55-59)

Formal Structure _

STRINGS WOODWINDS BRASSES HARP modern setting
PART B (40-59).
Part B-a (40-41).
Part B-b (41-43).
Part B-a' (44-45).
Part B-b' (45-49).
Part B-a (50-51).
Part B-b (51-53).
Part B-a' (54-55).
Part B-b' (55-59).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|--|-------|---------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •17 PART A'(60-72) •18 Part A'-a(60-66) •19 Part A'-b(67-72) | | Formal Structure | - | | STRINGS WOODWINDS BRASSES HARP modern setting PART A' (60-72). Part A'-a (60-66). Part A'-b (67-72). |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech2-#17 INTERPRETATION 1 >> | | | | | STRINGS WOODWINDS BRASSES HARP modern setting |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech2-#17 Tutti(1-6) •Tech2-#17a Solo line Hrn Frg(1-6) •Tech2-#17b 2nd line(1-6) •Tech2-#17bb Solo+2nd line(1-6) •Tech2-#17c VI.II+Vla pizz doubling 2nd line(1-6) •Tech2-#17cc 2nd line+pizz doubling 2nd line(1-6) •Tech2-#17d harmony Mgr(1-6) •Tech2-#17e VI.II+Vla+Vc+Db pizz Bgr(1-6) | | Layering + Doubling | Diverse | | STRINGS WOODWINDS BRASSES HARP modern setting Layering + Doubling (1-6). |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech1.2.01 Horn1 Solo(1-11) | 10-11 | Basic | Solo | •HORNS: Legato large. Detached Tenuto. | BRASSES modern setting Horn1: Solo (1-11). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|--|---------------------------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.0 INTERPRETATION 2 >> | | | | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-72) By ORDER of APPEARANCE in SCORE | Layering+Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>TUTTI All Layers +Doublings+Sustain (1-72).</p> | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.1.00 All Layers(1-72) By ORDER of APPEARANCE in SCORE > | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>TUTTI: All Layers (1-72).</p> | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.3.4.01 Hn1 Fgr-1(1-6) Tech2.2.3.4.02 Vl.II+Vla Mgr-1(1-6) Tech2.2.3.4.03 Vc+Db Bass Line(1-6) Tech2.2.3.4.04 Fl1+Vl.II+Vla Fgr-1(6-7) | 10-11 Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Horn1 Foreground-1 (1-6).</p> <p>Violin II+Viola Middleground-1 (1-6).</p> <p>Violoncello+DoubleBass Bass Line (1-6).</p> <p>Flute1+Violin II+Viola Foreground-1 (6-7).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|---|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.3.4.05 Hn1 Fgr-1(7-11) Tech2.2.3.4.06 Vl.II+Vla Mgr-1(8-9) Tech2.2.3.4.07 Vl.I+Vc Mgr-1(10-11) Tech2.2.3.4.08 Vc+Db Bass Line(8-9) Tech2.2.3.4.09 Db Bass Line(10) Tech2.2.3.4.10 Ob+Cl1+Vla Fgr-1(11-12) Tech2.2.3.4.11 Vc+Db Bass Line(11-12) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Horn1 Foreground-1 (7-11). Violin II+Viola Middleground-1 (8-9). Violin I+Violoncello Middleground-1 (10-11). Violoncello+DoubleBass Bass Line (8-9). DoubleBass Bass Line (10). Oboe+Clarinet1+Viola Foreground-1 (11-12). Violoncello+DoubleBass Bass Line (11-12).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.3.4.12 Vl.I Mgr-1(12-13) Tech2.2.3.4.13 Cl1.2 Mgr-1(13-17) Tech2.2.3.4.14 Hn1.2 Mgr-1(17-18) Tech2.2.3.4.15 Ob Fgr-1(13-19) Tech2.2.3.4.16 Bsn1 Fgr-2(13-17) Tech2.2.3.4.17 Cl2+Hn1 Fgr-2(18-19) Tech2.2.3.4.18 Db Bass Line(13-18) Tech2.2.3.4.19 Bsn1.2 Bass Line(18-19) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Violin I Middleground-1 (12-13). Clarinet1.2 Middleground-1 (13-17). Horn1.2 Middleground-1 (17-18). Oboe Foreground-1 (13-19). Bassoon1 Foreground-2 (13-17). Clarinet2+Horn1 Foreground-2 (18-19). DoubleBass Bass Line (13-18). Bassoon1.2 Bass Line (18-19).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
|------------------|-----------------|-------------------------------|

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | | |
|-------|-------|---------------------------------|------------|------|--|----------|---|
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.20 VI.I Fgr-1(20-27) •Tech2.2.3.4.21 Vc Fgr-2(20-27) •Tech2.2.3.4.22 VI.II+Vla Mgr-1(20-24) •Tech2.2.3.4.23 Db Bass Line(20-26) •Tech2.2.3.4.24 VI.I+VI.II Fgr-1(25-27) •Tech2.2.3.4.24a VI.I+VI.II+Vla Fgr-1(26-27) •Tech2.2.3.4.25 Vla+Vc Fgr-2(25-26) •Tech2.2.3.4.26 Vc+Db Fgr-2(26-27) |
|-------|-------|---------------------------------|------------|------|--|----------|---|

Layering Diverse

STRINGS modern setting
Violin I Foreground-1 (20-27).
Violoncello Foreground-2 (20-27).
Violin II+Viola Middleground-1 (20-24).
DoubleBass Bass Line (20-26).
Violin I+Violin II Foreground-1 (25-27).
Violin I+Violin II+Viola: Foreground-1 (26-27).
Viola+Violoncello Foreground-2 (25-26).
Violoncello+DoubleBass Foreground-2 (26-27).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|---------------------------|--|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |

Ravel Multi Pavane pour une infante défunte ORCH+piano 1910 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings OrchPlay

- Tech2.2.3.4.27 Fl1+Cl1 Fgr-1(28-29)
- Tech2.2.3.4.28 Fl1+Ob1 Fgr-1(30-34)
- Tech2.2.3.4.29 Vl.I Fgr-2(28-33)
- Tech2.2.3.4.30 Vl.II pizz Mgr-1(28-34)
- Tech2.2.3.4.31 Vla+Vc pizz Mgr-2(28-33)
- Tech2.2.3.4.32 Db Bass Line(28-34)
- Tech2.2.3.4.33 Fl1+Ob1+Vl.I+Vla Fgr-1(33-34)
- Tech2.2.3.4.34 Vc+Db Bass Line(33-34)

Layering Diverse

STRINGS WOODWINDS modern setting
 Flute1+Clarinet1 Foreground-1 (28-29).
 Flute1+Oboe1 Foreground-1 (30-34).
 Violin I Foreground-2 (28-33).
 Violin II pizz Middleground-1 (28-34).
 Viola+Violoncello pizz Middleground-2 (28-33).
 DoubleBass Bass Line (28-34).
 Flute1+Oboe1+Violin I+Viola Foreground-1 (33-34).
 Violoncello+DoubleBass Bass Line (33-34).

Ravel Multi Pavane pour une infante défunte ORCH+piano 1910 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings OrchPlay

- Tech2.2.3.4.35 Ob Fgr-1(35-38)
- Tech2.2.3.4.36 Vl.I Mgr-1(35-38)
- Tech2.2.3.4.37 Db Bass Line(35-37)
- Tech2.2.3.4.38 Hn1+Vl.II Fgr-1(38-39)
- Tech2.2.3.4.39 Cl1+Vla+Vc Fgr-2(38-39)
- Tech2.2.3.4.40 Vc+Db Bass Line(38-39)

Layering Diverse

STRINGS WOODWINDS modern setting
 Oboe Foreground-1 (35-38).
 Violin I Middleground-1 (35-38).
 DoubleBass Bass Line (35-37).
 Horn1+Violin II Foreground-1 (38-39).
 Clarinet1+Viola+Violoncello Foreground-2 (38-39).
 Violoncello+DoubleBass Bass Line (38-39).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------|-------|---------------------------------|------------|------|--|----------|---|
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.41 F11 Fgr-1(39-41) •Tech2.2.3.4.42 FI2 Fgr-2(40-41) •Tech2.2.3.4.43 VI.I Mgr-1(39-41) •Tech2.2.3.4.44 VI.I+VI.II+Vla Fgr-1(41-43) •Tech2.2.3.4.45 Bsn1 Fgr-2(41-43) •Tech2.2.3.4.46 Vc Bass Line(41) •Tech2.2.3.4.47 Vc+Db Bass Line(42-43) |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.48 Cl1 Fgr-1(43-45) •Tech2.2.3.4.49 Cl1 Fgr-2(44-45) •Tech2.2.3.4.50 VI.II Mgr-1(44-45) |

| | | |
|----------|---------|--|
| Layering | Diverse | |
| Layering | Diverse | |

STRINGS WOODWINDS modern setting
 Flute1 Foreground-1 (39-41).
 Flute2 Foreground-2 (40-41).
 Violin I Middleground-1 (39-41).
 Violin I+Violin II+Viola Foreground-1 (41-43).
 Bassoon1 Foreground-2 (41-43).
 Violoncello Bass Line (41).
 Violoncello+DoubleBass Bass Line (42-43).

STRINGS WOODWINDS modern setting
 Clarinet1 Foreground-1 (43-45).
 Clarinet1 Foreground-2 (44-45).
 Violin II Middleground-1 (44-45).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | |
|-------|-------|---------------------------------|------------|------|--|----------|
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay |
|-------|-------|---------------------------------|------------|------|--|----------|

- Tech2.2.3.4.51
VI.I+VI.II+Vla Fgr-1(45-47)
- Tech2.2.3.4.52
VI.I+VI.II+Vla+Vc Fgr-1(47-48)
- Tech2.2.3.4.53
Cl1+Hn1 Fgr-1(48-49)
- Tech2.2.3.4.54
Vc+Db Bass Line(45-47)
- Tech2.2.3.4.55
Db Bass Line(47-48)
- Tech2.2.3.4.56
Bsn2+Db Bass Line(48-49)
- Tech2.2.3.4.57
Cl1.2 Fgr-2(47-48)
- Tech2.2.3.4.58
Cl2+Bsn1 Fgr-2(48-49)

Layering Diverse

STRINGS WOODWINDS BRASSES modern setting
Violin I+Violin II+Viola Foreground-1 (45-47).
Violin I+Violin II+Viola+Violoncello Foreground-1 (47-48).
Clarinet1+Horn1 Foreground-1 (48-49).
Violoncello+DoubleBass Bass Line (45-47).
DoubleBass Bass Line (47-48).
Bassoon2+DoubleBass Bass Line (48-49).
Clarinet1.2 Foreground-2 (47-48).
Clarinet2+Bassoon1 Foreground-2 (48-49).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|-------------------------|---|----------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech2.2.3.4.59 Fl1 Fgr-1(49-51) •Tech2.2.3.4.60 Fl2 Fgr-2(50-51) •Tech2.2.3.4.61 VI.I Mgr-1(49-51) •Tech2.2.3.4.62 VI.I+VI.II+Vla Fgr-1(51-53) •Tech2.2.3.4.63 Bsn1 Fgr-2(51-53) •Tech2.2.3.4.64 Vc Bass Line(51) •Tech2.2.3.4.65 Vc+Db Bass Line(52-53) | Layering | Diverse | <p>STRINGS WOODWINDS modern setting</p> <p>Flute1 Foreground-1 (49-51). Flute2 Foreground-2 (50-51). Violin I Middleground-1 (49-51). Violin I+Violin II+Viola Foreground-1 (51-53). Bassoon1 Foreground-2 (51-53). Violoncello Bass Line (51). Violoncello+DoubleBass Bass Line (52-53).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech2.2.3.4.66 Cl1 Fgr-1(53-55) •Tech2.2.3.4.67 Cl1 Fgr-2(54-55) •Tech2.2.3.4.68 VI.II Mgr-1(54-55) | Layering | Diverse | <p>STRINGS WOODWINDS modern setting</p> <p>Clarinet1 Foreground-1 (53-55). Clarinet1 Foreground-2 (54-55). Violin II Middleground-1 (54-55).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | |
|-------|-------|---------------------------------|------------|------|--|----------|
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay |
|-------|-------|---------------------------------|------------|------|--|----------|

- Tech2.2.3.4.69 VI.I+VI.II+Vla Fgr-1(55-57)
- Tech2.2.3.4.70 VI.I+VI.II+Vla+Vc Fgr-1(57-58)
- Tech2.2.3.4.71 Fl1+Cl1 Fgr-1(58-59)
- Tech2.2.3.4.72 Vc+Db Bass Line(55-57)
- Tech2.2.3.4.73 Db Bass Line(57-58)
- Tech2.2.3.4.74 Bsn2+Db Bass Line(58-59)
- Tech2.2.3.4.75 Cl1.2 Fgr-2(57-58)
- Tech2.2.3.4.76 Cl2+Bsn1 Fgr-2(58-59)

| | |
|----------|---------|
| Layering | Diverse |
|----------|---------|

STRINGS WOODWINDS modern setting
 Violin I+Violin II+Viola Foreground-1 (55-57).
 Violin I+Violin II+Viola+Violoncello Foreground-1 (57-58).
 Flute1+Clarinet1 Foreground-1 (58-59).
 Violoncello+DoubleBass Bass Line (55-57).
 DoubleBass Bass Line (57-58).
 Bassoon2+DoubleBass Bass Line (58-59).
 Clarinet1.2 Foreground-2 (57-58).
 Clarinet2+Bassoon1 Foreground-2 (58-59).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|---|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.3.4.77 VI.I+VI.II Fgr-1(60-66) Tech2.2.3.4.78 Harp Mgr-1(60-66) Tech2.2.3.4.79 Vc Mgr-2(60-65) Tech2.2.3.4.80 Db Bass Line(60-65) Tech2.2.3.4.81 Fl2+Ob+Cl1 Fgr-1(65-66) Tech2.2.3.4.82 VI.I+Vla Fgr-1(66) Tech2.2.3.4.83 Vc Bass Line(65-66) | Layering | Diverse | <p>STRINGS WOODWINDS HARP modern setting</p> <p>Violin I+Violin II Foreground-1 (60-66). Harp Middleground-1 (60-66). Violoncello Middleground-2 (60-65). DoubleBass Bass Line (60-65). Flute2+Oboe+Clarinet1 Foreground-1 (65-66). Violin I+Viola Foreground-1 (66). Violoncello Bass Line (65-66).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.3.4.84 VI.I+Vla Fgr-1(66-68) Tech2.2.3.4.85 Fl1.2 Mgr-1(67-70) Tech2.2.3.4.86 VI.II+Vc pizz Mgr-2(67-68) Tech2.2.3.4.87 Db Bass Line(67-68) | Layering | Diverse | <p>STRINGS WOODWINDS modern setting</p> <p>Violin I+Viola Foreground-1 (66-68). Flute1.2 Middleground-1 (67-70). Violin II+Violoncello pizz Middleground-2 (67-68). DoubleBass Bass Line (67-68).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|--|-------------------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.3.4.88 VI.I+VI.II+Vla+Vc+Db Fgr-1(69-70) Tech2.2.3.4.89 Hn1.2+VI.I+VI.II+Vla Fgr-1(70-71) Tech2.2.3.4.90 VI.I+VI.II+Vla Fgr-1(72) Tech2.2.3.4.91 Vc+Db Bass Line(70-72) | Layering | Diverse | STRINGS BRASSES modern setting Violin I+Violin II+Viola+Violoncello+DoubleBass Foreground-1 (69-70). Horn1.2+Violin I+Violin II+Viola Foreground-1 (70-71). Violin I+Violin II+Viola Foreground-1 (72). Violoncello+DoubleBass Bass Line (70-72). | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech3a+3b.00 TUTTI (1-72) <p>By ORDER of APPEARANCE in SCORE ></p> | Layers_Textures-Relationships | Diverse | STRINGS WOODWINDS BRASSES HARP modern setting | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech3a+3b.01 TUTTI Homophonic(1-6) Tech3a+3b.02 Fl1+VI.II+Vla+Vc Homorhythmic(6-7) Tech3a+3b.03 TUTTI Homophonic(7-11) Tech3a+3b.04 Cl1+Bsn2+Hn1 Monophonic(10-11) Tech3a+3b.05 Ob+Cl1+VI.II+Vla+Vc+Db Homorhythmic(11-12) | Layers_Textures-Relationships | Diverse | STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Homophonic (1-6). Flute1+Violin II+Viola+Violoncello Homorhythmic (6-7). TUTTI Homophonic (7-11). Clarinet1+Bassoon2+Horn1 Monophonic (10-11). Oboe+Clarinet1+Violin II+Viola+Violoncello+DoubleBass Homorhythmic (11-12). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-----------------|-------------------|-------------|--|-------------------------|--|-------------------------------|-------------------------------|--|--|--|
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing | | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | | | | |
| Ravel | Multi | Pavane pour une infante défunte | | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech3a+3b.06 TUTTI Polyphonic(13-26) •Tech3a+3b.07 TUTTI Homorhythmic(26-27) •Tech3a+3b.08 TUTTI Polyphonic(28-33) •Tech3a+3b.09 Ob+Strings Homorhythmic(33-34) •Tech3a+3b.10 TUTTI Homophonic(35-38) | Layers_Textures-Relationships | Diverse | STRINGS WOODWINDS BRASSES HARP modern TUTTI Polyphonic (13-26). TUTTI Homorhythmic (26-27). TUTTI Polyphonic (28-33). Oboe+Strings Homorhythmic (33-34). TUTTI Homophonic (35-38). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|--|-------------------------------|------------------|--|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech3a+3b.11 Fl1.2+Ob+Cl1.2+Bsn1.2 Monophonic(37-38) Tech3a+3b.12 Hn1.2+Bsn1.2+VI.II+Vla+Vc+Db, +Cl1.2 Homorhythmic(38-39) Tech3a+3b.13 Fl1.2+Harp+VI.I Polyphonic(39-41) Tech3a+3b.14 Bsn1+Hn1+Strings, +Ob+Cl1.2, +Fl1.2+Harp Homorhythmic(41-44) Tech3a+3b.15 Cl1.2+VI.II Polyphonic(43-45) | Layers_Textures-Relationships | Diverse | <p>STRINGS WOODWINDS BRASSES HARP modern</p> <p>Flute1.2+Oboe+Clarinet1.2+Bassoon1.2 Monophonic (37-38). Horn1.2+Bassoon1.2+Violin II+Viola+Violoncello+DoubleBass, +Clarinet1.2 Homorhythmic (38-39). Flute1.2+Harp+Violin I Polyphonic (39-41). Bassoon1+Horn1+Strings, +Oboe+Clarinet1.2, +Flute1.2+Harp Homorhythmic (41-44). Clarinet1.2+Violin II Polyphonic (43-45).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|-------------------------|---|-------------------------------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech3a+3b.16 Hn1.2+Strings, +Bsn1.2+Fl1.2+Ob+Cl1.2+Harp Homorhythmic(45-49) •Tech3a+3b.17 Fl1.2+Cl.I+Harp Polyphonic(49-51) •Tech3a+3b.18 Bsn1+Hn1+Strings, +Ob+Cl1.2, +Fl1.2+Harp Homorhythmic(51-54) •Tech3a+3b.19 Cl1.2+Vi.II+Harp Polyphonic(53-55) •Tech3a+3b.20 Hn1.2+Strings, +Bsn1.2+Fl1.2+Ob+Cl1.2+Harp Homorhythmic(55-59) | Layers_Textures-Relationships | Diverse | <p>STRINGS WOODWINDS BRASSES HARP modern</p> <p>Horn1.2+Strings, +Bassoon1.2+Flute1.2+Oboe+Clarinet1.2+Harp Homorhythmic (45-49). Flute1.2+Clarinet.I+Harp Polyphonic (49-51). Bassoon1+Horn1+Strings, +Oboe+Clarinet1.2, +Flute1.2+Harp Homorhythmic (51-54). Clarinet1.2+Violin II+Harp Polyphonic (53-55). Horn1.2+Strings, +Bassoon1.2+Flute1.2+Oboe+Clarinet1.2+Harp Homorhythmic (55-59).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------|-------|---------------------------------|------------|------|--|----------|--|
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech3a+3b.21 TUTTI Polyphonic(60-65) Tech3a+3b.22 WW+Vc Homorhythmic(65-66) Tech3a+3b.23 TUTTI Polyphonic(66-70) Tech3a+3b.24 Hn1+Strings Monophonic(69-70) Tech3a+3b.25 TUTTI Homorhythmic(70-72) |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.00 TUTTI All Doublings+Sustain(1-72) <p>By ORDER of APPEARANCE in SCORE ></p> |

| | | |
|-------------------------------|---------|--|
| Layers_Textures-Relationships | Diverse | |
| Doubling+Sustain | Diverse | |

STRINGS WOODWINDS BRASSES HARP modern
 TUTTI Polyphonic (60-65).
 Woodwinds+Violoncello Homorhythmic (65-66).
 TUTTI Polyphonic (66-70).
 Horn1+Strings Monophonic (69-70).
 TUTTI Homorhythmic (70-72).

STRINGS WOODWINDS BRASSES HARP modern
 TUTTI: All Doublings+Sustain (1-72).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|---|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.01 Bsn1.2+Hn2 Sustain(1-6) •Tech5.1.+8.2.02 Harp Doubling-Accent(7-8) •Tech5.1.+8.2.03 Vl.I Doubling Fgr-1(8-10) •Tech5.1.+8.2.04 Fl1.2+Cl1+Bsn1 Sustain(8-10) •Tech5.1.+8.2.05 Cl1+Bsn2 Doubling Fgr-1(10-11) •Tech5.1.+8.2.06 Vl.II Doubling Fgr-1(11) | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES HARP modern Bassoon1.2+Horn2 Sustain (1-6). Harp Doubling-Accent (7-8). Violin I Doubling Foreground-1 (8-10). Flute1.2+Clarinet1+Bassoon1 Sustain (8-10). Clarinet1+Bassoon2 Doubling Foreground-1 (10-11). Violin II Doubling Foreground-1 (11). |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.07 Harp Doubling Bass Line(13-19) •Tech5.1.+8.2.08 Cl1 Doubling Fgr-1(17-19) •Tech5.1.+8.2.09 Cl1 Doubling Fgr-2(17) •Tech5.1.+8.2.10 Hn1 Doubling Fgr-2(18-19) | | Doubling+Sustain | Diverse | | WOODWINDS BRASSES HARP modern Harp Doubling Bass Line (13-19). Clarinet1 Doubling Foreground-1 (17-19). Clarinet1 Doubling Foreground-2 (17). Horn1 Doubling Foreground-2 (18-19). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|-------------------------|--|------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.11 Bsn1 Sustain(20-24) •Tech5.1.+8.2.12 Hn2 Sustain(24-25) •Tech5.1.+8.2.13 Fl1.2+Ob+Cl1.2+Hn1 Doubling Fgr-1(26-27) •Tech5.1.+8.2.14 Bsn1.2 Doubling Fgr-2(26-27) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES modern setting</p> <p>Bassoon1 Sustain (20-24). Horn2 Sustain (24-25). Flute1.2+Oboe+Clarinet1.2+Horn1 Doubling Foreground-1 (26-27). Bassoon1.2 Doubling Foreground-2 (26-27).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.15 Fl2+Cl2 Doubling Fgr-1(28-34) •Tech5.1.+8.2.16 Bsn1.2+Vi.IB, +Cl1 Sustain(28-33) •Tech5.1.+8.2.17 Cl1.2+Bsn1 Doubling Fgr-1(34-35) •Tech5.1.+8.2.18 Bsn2 Doubling Bass Line(34-35) | Doubling+Sustain | Diverse | <p>WOODWINDS modern setting</p> <p>Flute2+Clarinet2 Doubling Foreground-1 (28-34). Bassoon1.2+Violin IB, +Clarinet1 Sustain(28-33) Sustain (28-33). Clarinet1.2+Bassoon1 Doubling Foreground-1 (34-35). Bassoon2 Doubling Bass Line (34-35).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.19 Harp Doubling-Accent(34-35) •Tech5.1.+8.2.20 Fl1 Doubling Fgr-1(35-36) •Tech5.1.+8.2.21 Vi.II Doubling Mgr(35-38) •Tech5.1.+8.2.22 Vla+Vc Sustain(35-38) | Doubling+Sustain | Diverse | <p>STRINGS WOODWINDS HARP modern setting</p> <p>Harp Doubling-Accent (34-35). Flute1 Doubling Foreground-1 (35-36). Violin II Doubling Middleground (35-38). Viola+Violoncello Sustain (35-38).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|--|------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.23 Fl1.2+Cl1.2+Bsn1.2, +Hn2 Doubling Fgr-1(37-38) •Tech5.1.+8.2.24 Bsn1+Hn2 Doubling Fgr-2(38) •Tech5.1.+8.2.25 Cl2 Doubling Fgr-2(39) •Tech5.1.+8.2.26 Bsn2, +Hn2 Doubling Bass Line(38-39) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES modern setting</p> <p>Flute1.2+Clarinet1.2+Bassoon1.2, +Horn2 Doubling Foreground-1 (37-38). Bassoon1+Horn2 Doubling Foreground-2 (38). Clarinet2 Doubling Foreground-2 (39). Bassoon2, +Horn2 Doubling Bass Line (38-39).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.27 Harp Doubling-Accent(40) •Tech5.1.+8.2.28 Hn1 Sustain(41-43) •Tech5.1.+8.2.29 Ob+Cl1.2 Doubling Fgr-1(42-43) •Tech5.1.+8.2.30 Harp Doubling-Accent(43-44) •Tech5.1.+8.2.31 Fl2 Doubling Fgr-1(43-44) •Tech5.1.+8.2.32 Fl1 Sustain(43-44) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Harp Doubling-Accent (40). Horn1 Sustain (41-43). Oboe+Clarinet1.2 Doubling Foreground-1 (42-43). Harp Doubling-Accent (43-44). Flute2 Doubling Foreground-1 (43-44). Flute1 Sustain (43-44).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|---|------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.33 Hn1.2 Sustain(45-46) •Tech5.1.+8.2.34 Bsn1.2+Fl1.2+Ob+Cl1.2+Hn1.2 Doubling Fgr-1(46-47) •Tech5.1.+8.2.35 Harp Doubling-Accent(47) •Tech5.1.+8.2.36 Fl1+Ob+Bsn1+Hn2 Doubling Fgr-1(47-48) •Tech5.1.+8.2.37 Fl2+Bsn2+Hn1 Doubling Fgr-2(47-48) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Horn1.2 Sustain (45-46). Bassoon1.2+Flute1.2+Oboe+Clarinet1.2+Horn1.2 Doubling Foreground-1 (46-47). Harp Doubling-Accent (47). Flute1+Oboe+Bassoon1+Horn2 Doubling Foreground-1 (47-48). Flute2+Bassoon2+Horn1 Doubling Foreground-2 (47-48).</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.38 Harp Doubling-Accent(50-51) •Tech5.1.+8.2.39 Hn1 Sustain(51-53) •Tech5.1.+8.2.40 Ob+Cl1.2 Doubling Fgr-1(52-53) •Tech5.1.+8.2.41 Fl2 Doubling Fgr-1(53-54) •Tech5.1.+8.2.42 Harp Doubling-Accent(53-55) •Tech5.1.+8.2.43 Hn1.2 Sustain(55-56) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Harp Doubling-Accent (50-51). Horn1 Sustain (51-53). Oboe+Clarinet1.2 Doubling Foreground-1 (52-53). Flute2 Doubling Foreground-1 (53-54). Harp Doubling-Accent (53-55). Horn1.2 Sustain (55-56).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|--|-------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •TTech5.1.+8.2.44 Bsn1.2+Fl1.2+Ob+Cl1.2+Hn1.2 Doubling Fgr-1(56-57) •Tech5.1.+8.2.45 Harp Doubling-Accent(57) •Tech5.1.+8.2.46 Fl1+Ob+Bsn1+Hn2 Doubling Fgr-1(57-58) •Tech5.1.+8.2.47 Fl2+Bsn1.2 Doubling Fgr-2(57-58) | | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Bassoon1.2+Flute1.2+Oboe+Clarinet1.2+Horn1.2 Doubling Foreground-1 (56-57). Harp Doubling-Accent (57). Flute1+Oboe+Bassoon1+Horn2 Doubling Foreground-1 (57-58). Flute2+Bassoon1.2 Doubling Foreground-2 (57-58).</p> | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> •Tech5.1.+8.2.48 Fl1+Fl1.2 Doubling Fgr-1(60-61) •Tech5.1.+8.2.49 Ob Doubling Fgr-1(62-65) •Tech5.1.+8.2.50 Bsn2+Harp L. hand Doubling Bass Line(60-66) •Tech5.1.+8.2.51 Bsn1.2+Hn1.2+Vla+Db Sustain(60-61) •Tech5.1.+8.2.52 Fl1.2+Cl1.2+Bsn1.2+Vla+Db Sustain(62-65) •Tech5.1.+8.2.53 Bsn2 Doubling Bass Line(65-66) •Tech5.1.+8.2.54 Fl1 Doubling Fgr-1(65-66) | | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Flute1+Flute1.2 Doubling Foreground-1 (60-61). Oboe Doubling Foreground-1 (62-65). Bassoon2+Harp L.hand Doubling Bass Line (60-66). Bassoon1.2+Horn1.2+Viola+DoubleBass Sustain (60-61). Flute1.2+Clarinet1.2+Bassoon1.2+Viola+DoubleBass Sustain (62-65). Bassoon2 Doubling Bass Line (65-66). Flute1 Doubling Foreground-1 (65-66).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | 4413 |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
|------------------|-----------------|-------------------------------|

Families/Details/Full text
Orch. Tech. | Mode of Playing

- Tech5.1.+8.2.55 Harp Doubling-Accent(66-67)
- Tech5.1.+8.2.56 Hn1 Doubling Fgr-1(67-69)
- Tech5.1.+8.2.57 Cl1.2 Doubling Mgr(67-68)
- Tech5.1.+8.2.58 Bsn1.2 Sustain(67-68)
- Tech5.1.+8.2.59 Cl1.2+Bsn1.2 Doubling Mgr(69-70)

Doubling+Sustain Diverse

WOODWINDS BRASSES HARP modern setting
Harp Doubling-Accent (66-67).
Horn1 Doubling Foreground-1 (67-69).
Clarinet1.2 Doubling Middleground (67-68).
Bassoon1.2 Sustain (67-68).
Clarinet1.2+Bassoon1.2 Doubling Middleground (69-70).

- Tech5.1.+8.2.60 Ob+Cl1.2+Bsn1 Doubling Fgr-1(70-71)
- Tech5.1.+8.2.61 Cl1.2+Bsn1 Doubling Fgr-1(71-72)
- Tech5.1.+8.2.62 Fl1.2 Sustain(70-72)
- Tech5.1.+8.2.63 Bsn2 Doubling Bass Line(70-72)
- Tech5.1.+8.2.64 Harp Doubling-Accent(70-72)

Doubling+Sustain Diverse

WOODWINDS HARP modern setting
Oboe+Clarinet1.2+Bassoon1 Doubling Foreground-1 (70-71).
Clarinet1.2+Bassoon1 Doubling Foreground-1 (71-72).
Flute1.2 Sustain (70-72).
Bassoon2 Doubling Bass Line (70-72).
Harp Doubling-Accent (70-72).

•Tech7.3.00 **TUTTI Contrast(1-72)**

By ORDER of APPEARANCE in SCORE >

Interplay_Progression Contrast

STRINGS WOODWINDS BRASSES HARP modern setting
TUTTI Contrast (1-72).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|---|-----------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech7.3.01 Group-1 vs Group-2 Contrast(3-7) Tech7.3.02 Group-2 vs Group-1 Contrast(6-9) Tech7.3.03 Group-1 vs Group-2 Contrast(10-12) | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Group-1 vs Group-2 Contrast(3-7) Group-1: Bassoon1.2+Horn1.2 +Violin II+Viola+Violoncello+DoubleBass Group-2: Flute1+Horn1 +Violin II+Viola+Violoncello+DoubleBass</p> <p>Group-2 vs Group-1 Contrast(6-9) Group-2: Flute1+Horn1 +Violin II+Viola+Violoncello+DoubleBass Group-1: Flute1.2+Clarinet1+Bassoon1.2 +Horn1+Harp+Strings</p> <p>Group-1 vs Group-2 Contrast(10-12) Group-1: Flute1.2+Clarinet1+Bassoon1.2 +Horn1+Harp+Strings Group-2: Oboe+Clarinet1 +Violin II+Viola+Violoncello+DoubleBass</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech7.3.04 Group-2 vs Group-1 Contrast(11-14) Tech7.3.05 Group-1 vs Group-2 Contrast(15-19) | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Group-2 vs Group-1 Contrast(11-14) Group-2: Oboe+Clarinet1 +Violin II+Viola+Violoncello+DoubleBass Group-1: Oboe+Clarinet1.2+Bassoon1 +Harp+DoubleBass+Violin I pizz(12-13)</p> <p>Group-1 vs Group-2 Contrast(15-19) Group-1: Oboe+Clarinet1.2+Bassoon1 +Harp+DoubleBass Group-2: Oboe+Clarinet1.2+Bassoon1.2+Horn1.2 +Harp+DoubleBass</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

Ravel Multi Pavane pour une infante défunte ORCH+piano 1910 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings OrchPlay

- Tech7.3.06 Group-2 vs Group-1 Contrast(17-21)
- Tech7.3.07 Group-1 vs Group-2 Contrast(24-27)
- Tech7.3.08 Group-2 vs Group-1 Contrast(26-29)
- Tech7.3.09 Group-1 vs Group-2 Contrast(31-34)

Interplay_Progression Contrast

STRINGS WOODWINDS BRASSES HARP modern setting
 Group-2 vs Group-1 Contrast(17-21)
 Group-2:
 Oboe+Clarinet1.2+Bassoon1.2+Horn1.2 +Harp+DoubleBass
 Group-1: Strings+Bassoon1, +Horn2(24-25)
 Group-1 vs Group-2 Contrast(24-27)
 Group-1: Strings
 Group-2: Woodwinds+Horn1+Strings F
 Group-2 vs Group-1 Contrast(26-29)
 Group-2: Woodwinds+Horn1+Strings F
 Group-1: Flute1.2+Clarinet1.2+Bassoon1.2 +Strings pp +Oboe(30-33)
 Group-1 vs Group-2 Contrast(31-34)
 Group-1:
 Flute1.2+Clarinet1.2+Oboe+Bassoon1.2 +Strings pp
 Group-2: Oboe solo+Strings p, +Clarinet1.2+Bassoon1.2

Ravel Multi Pavane pour une infante défunte ORCH+piano 1910 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings OrchPlay

- Tech7.3.10 Group-2 vs Group-1 Contrast(33-36)
- Tech7.3.11 Group-1 vs Group-2 Contrast(36-39)

Interplay_Progression Contrast

STRINGS WOODWINDS BRASSES HARP modern setting
 Group-2 vs Group-1 Contrast(33-36)
 Group-2: Oboe solo+Strings p, +Clarinet1.2+Bassoon1.2
 Group-1: Flute1+Oboe p+Harp+Strings pp, +Clarinet1.2+Bassoon1.2 pp cresc
 Group-1 vs Group-2 Contrast(36-39)
 Group-1: Flute1+Oboe p+Strings pp, +Clarinet1.2+Bassoon1.2 pp cresc
 Group-2: Horn1.2+Bassoon1.2+Violin II+Viola+Violoncello+DoubleBass cresc>mf, +Clarinet1.2 mf>decrec

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------|-------|---------------------------------|------------|------|--|----------|--|
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech7.3.12 Group-2 vs Group-1 Contrast(38-41) Tech7.3.13 Group-1 vs Group-2 Contrast(40-42) Tech7.3.14 Group-2 vs Group-1 Contrast(41-45) Tech7.3.15 Group-1 vs Group-2 Contrast(44-46) |
|-------|-------|---------------------------------|------------|------|--|----------|--|

| | | |
|-----------------------|----------|--|
| Interplay_Progression | Contrast | |
|-----------------------|----------|--|

STRINGS WOODWINDS BRASSES HARP modern setting

Group-2 vs Group-1 Contrast(38-41)
 Group-2: Horn1.2+Bassoon1.2+Violin II+Viola+Violoncello+DoubleBass cresc>mf, +Clarinet1.2 mf>decrec
 Group-1: Flute1.2+Harp+Violin I

Group-1 vs Group-2 Contrast(40-42)
 Group-1: Flute1.2+Harp+Violin I
 Group-2: Bassoon1+Horn1+Violin I+Violin II+Viola p>cresc>mf, +Oboe+Clarinet1.2+Violoncello+DoubleBass+Harp

Group-2 vs Group-1 Contrast(41-45)
 Group-2: Bassoon1+Horn1+Violin I+Violin II+Viola p>cresc>mf, +Oboe+Clarinet1.2+Violoncello+DoubleBass+Harp
 Group-1: Clarinet1.2+Violin II pp

Group-1 vs Group-2 Contrast(44-46)
 Group-1: Clarinet1.2+Violin II pp
 Group-2: Horn1.2+Strings p>cresc>F, +Flute1.2+Oboe+Bassoon1.2+Harp

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | |
|----------|-------|---------------------------------|-----------------|-------------------|-------------|--|-------------------------|--|-----------------|-------------------------------|---|---|
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | | | |
| Ravel | Multi | Pavane pour une infante défunte | | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Group-2 vs Group-1 Contrast(47-51) Group-2: Horn1.2+Strings p>cresc>F, +Flute1.2+Oboe+Bassoon1.2+Harp Group-1: Flute1.2+Harp+Violin I</p> <p>Group-1 vs Group-2 Contrast(50-53) Group-1: Flute1.2+Harp+Violin I pp Group-2: Bassoon1+Horn1+Strings p>cresc>mf, +Oboe+Clarinet1.2+Flute1.2</p> <p>Group-2 vs Group-1 Contrast(52-55) Group-2: Bassoon1+Horn1+Strings p>cresc>mf, +Oboe+Clarinet1.2+Flute1.2 Group-1: Clarinet1.2+Violin II+Harp pp, +Violoncello+DoubleBass</p> <p>Group-1 vs Group-2 Contrast(54-57) Group-1: Clarinet1.2+Violin II+Harp pp, +Violoncello+DoubleBass Group-2: Horn1.2+Strings p>cresc>F, +Woodwinds+Harp</p> |
| | | | | | | | | <ul style="list-style-type: none"> Tech7.3.16 Group-2 vs Group-1 Contrast(47-51) Tech7.3.17 Group-1 vs Group-2 Contrast(50-53) Tech7.3.18 Group-2 vs Group-1 Contrast(52-55) Tech7.3.19 Group-1 vs Group-2 Contrast(54-57) | | | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------------------------|-------------|-------------|--|--------------------------|---------------------------|---|-----------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech7.3.20 Group-2 vs Group-1 Contrast(57-61) Tech7.3.21 Group-1 vs Group-2 Contrast(60-63) Tech7.3.22 Group-2 vs Group-1 Contrast(64-66) | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Group-2 vs Group-1 Contrast(57-61) Group-2: Horn1.2+Strings p>cresc>F, +Woodwinds+Harp</p> <p>Group-1: Flute1.2+Bassoon1.2+Horn1.2 +Harp+Strings pp</p> <p>Group-1 vs Group-2 Contrast(60-63) Group-1: Flute1.2+Bassoon1.2+Horn1.2 +Harp+Strings pp</p> <p>Group-2: Flute1.2+Oboe+Clarinet1.2+Bassoon1.2 +Harp+Strings pp</p> <p>Group-2 vs Group-1 Contrast(64-66) Group-2: Flute1.2+Oboe+Clarinet1.2+Bassoon1.2 +Harp+Strings pp</p> <p>Group-1: Flute1.2+Oboe+Clarinet1.2 +Bassoon1.2 p+Harp+Strings>decresc</p> | | |
| Ravel | Multi | Pavane pour une infante défunte | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | | <ul style="list-style-type: none"> Tech7.3.23 Group-1 vs Group-2 Contrast(65-68) Tech7.3.24 Group-2 vs Group-1 Contrast(68-72) | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES HARP modern setting</p> <p>Group-1 vs Group-2 Contrast(65-68) Group-1: Flute1.2+Oboe+Clarinet1.2 +Bassoon1.2 p+Harp+Strings>decresc</p> <p>Group-2: Flute1.2+Clarinet1.2+Bassoon1.2 +Horn1+Strings pp</p> <p>Group-2 vs Group-1 Contrast(68-72) Group-2: Flute1.2+Clarinet1.2+Bassoon1.2 +Horn1+Strings pp</p> <p>Group-1: TUTTI Mf>cresc>F>decresc>pp</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---|-------------|-------------|-------------|--|---------------------------|--|-------|---------------------------|----------------------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Pavane pour une infante défunte | | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech8.2-#06 Tutti Sustain(6-10) Tech8.2-#06a VI.II+Vla+Fl1.2 Sustain(8-9) Tech8.2.1-#06aa FL1.2 Sustaining(8-9) Tech8.2.2-#06aaa VI.II+Vla Being sustained(1-7) | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | STRINGS WOODWINDS BRASSES HARP modern setting Tutti: Sustain (6-10). Violin II+Viola+Flute1.2: Sustain (8-9). Flute1.2: Sustaining (8-9). Violin II+Viola: Being sustained (1-7). |
| Ravel | Multi | Ma mère l'Oye Deuxième tableau – Pavane de la belle au bois dormant | | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> TUTTI(1-20) Strings(1-20) Strings(1-20)+Tutti PIANO Original(1-20) | | DIVERSE | – | <ul style="list-style-type: none"> STRINGS: Con sordino. Pizzicato. Arco. Legato. Poco (non) Vibrato. Harmonics natural. Triple, Quadruple Stops arpeggiando. WOODWINDS: Legato lines. Detached. BRASSES: Con sordino. Legato lines. Legato slurs. Detached. HARP: Harmonics. Detached. | STRINGS WOODWINDS BRASSES HARP modern setting TUTTI (1-20). Strings (1-20). Strings (1-20)+Tutti. PIANO Original (1-20). |
| Ravel | Multi | Ma mère l'Oye Deuxième tableau – Pavane de la belle au bois dormant | | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-20) <p>By ORDER of APPEARANCE in SCORE</p> | | Layering+Doubling+Sustain | Diverse ain | | STRINGS WOODWINDS BRASSES HARP modern setting TUTTI All Layers +Doublings+Sustain (1-20). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|----------|-------|---------------|---|-------------|-------------|-----------------------------------|---------------------------|---|--|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.00 TUTTI All Layers (1-20) By ORDER of APPEARANCE in SCORE | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting TUTTI All Layers (1-20). |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.01 Fl2 Fgr-1(1-4) Tech2.1.02 Vla pizz, +Vc pizz Fgr-2(1-4) Tech2.1.03 Fl1 Fgr-1(5-8) Tech2.1.04 Fl2 Fgr-2(5-8) Tech2.1.05 Ob1+Vc Mgr(5-8) | Layering | Diverse | | STRINGS WOODWINDS modern setting Flute2: Foreground-1 (1-4). Viola pizz, +Violoncello pizz: Foreground-2 (1-4). Flute1: Foreground-1 (5-8). Flute2: Foreground-2 (5-8). Oboe1+Violoncello: Middleground (5-8). |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.06 Cl1 Fgr-1(8-13) Tech2.1.07 VI.II pizz, Vla pizz, Vc pizz Fgr-2(9-12) Tech2.1.08 E.H Fgr-3(9-12) | Layering | Diverse | | STRINGS WOODWINDS modern setting Clarinet1: Foreground-1 (8-13). Violin II pizz, Viola pizz, Violoncello pizz: Foreground-2(9-12). English Horn: Foreground-3 (9-12) |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.09 Fl1 Fgr-1(13-17) Tech2.1.10 VI.II pizz, Vc pizz Fgr-2(13-16) Tech2.1.11 Hn1+CL2, +Cl1 Mgr(13-17) | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting Flute1: Foreground-1 (13-17). Violin II pizz, Violoncello pizz: Foreground-2 (13-16). Horn1+CL2, +Clarinet1: Middleground (13-17). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------|---------------|---|-------------|-------------|-----------------------------------|-------------------------|---|-------|------------------|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.1.12 VI.I Fgr-1(17-20) Tech2.1.13 VI.II Fgr-2(17-20) Tech2.1.14 Vla+Vc Mgr(17-20) | | Layering | Diverse | | STRINGS modern setting Violin I: Foreground-1 (17-20). Violin II: Foreground-2 (17-20). Viola+Violoncello: Middleground (17-20). |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.00 TUTTI All Doublings+Sustain(1-20) <p>By ORDER of APPEARANCE in SCORE ></p> | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES HARP modern setting TUTTI: All Doublings+Sustain (1-20). |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.+8.2.01 Hn1 Doubling-2(1-3) Tech5.1.+8.2.02 Cl2 Sustain(4-8) Tech5.1.+8.2.03 Harp+Db pizz Doubling-4(5-8) | | Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES HARP modern setting Horn1: Doubling-2 (1-3). Clarinet2: Sustain (4-8). Harp+DoubleBass pizz: Doubling-4 (5-8). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|--------------------|---|-----------------------|-------------|---|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay |
| Ravel | Multi | Ma mère l'Oye | Deuxième tableau – Pavane de la belle au bois dormant | ORCH+piano | 1911 | 2fl, 2*ob, 2cl/1horn/harp/strings | OrchPlay |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester |

To be completed
(see pdf in OP envelope)

Adler

Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|---|-----------------|-------------------------------|
| Doubling+Sustain | Diverse | |
| Interplay_Progression | Contrast | |
| Layering - Layers-Texture - Doubling - Interplay & Progression - Timbral Manipulation | Diverse | |
| Layering | Diverse | |

Families/Details/Full text
Orch. Tech. | Mode of Playing

STRINGS WOODWINDS BRASSES HARP modern setting
 English Horn:. Doubling-2 (9-10).
 Flute1.2: Sustain (11-13).
 English Horn: Doubling-2 (13-16).
 Viola pizz: Accent (13-16).
 Harp+DoubleBass: Doubling-4 (17-20).

STRINGS WOODWINDS BRASSES HARP modern setting
 TUTTI Contrast (1-20).

STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
 Tutti: Layering - Layers-Texture - Doubling - Interplay & Progression - Timbral Manipulation (Reh.91-98),

STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
 Tutti: Layering (Reh.91-98).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|--------------------|-------------|-----------------------|-------------|---|---------------------------|--|-----------------------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester | •Tech3.00 Tutti Layers-Texture(Reh.91-98) | Layers_Textures | Diverse | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Layers-Texture (Reh.91-98). |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester | •Tech5.00 Tutti Doubling(Reh.91-98) | Doubling | Diverse | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Doubling (Reh.91-98). |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester | •Tech7.00 Tutti Interplay & Progression(Reh.91-98) | Interplay_Progression | Diverse | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Interplay & Progression (Reh.91-98). |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester | •TechTech8.00 Tutti imbral Manipulation(Reh.91-98) | Interplay_Progression | Diverse | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Timbral Manipulation (Reh.91-98). |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester | ••••• | | | | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|--------------------|---|-----------------------|-------------|---|-------------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester |
| Bartok | stereo -NAX | Bluebeard's Castle | Door 6 | ORCH, mezzo, baritone | 1911 - 1918 | 4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES | Eotvos_SWR Orchester |
| Ravel | stereo -NAX | Ma Mère l'Oye | IV. Les entretiens de la Belle et la Bête | ORCH | 1911 - 1912 | 2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta /strings | Herbig_Berliner Sinphonie-Orchester |
| Ravel | stereo -NAX | Ma Mère l'Oye | IV. Les entretiens de la Belle et la Bête | ORCH | 1911 - 1912 | 2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta /strings | Herbig_Berliner Sinphonie-Orchester |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

4413

STRINGS WOODWINDS BRASSES HARP modern setting

•Tech2 .2, 1.2, 5.1
Cl1, Ob1, Fl1, Vl.I, Cbsn(Reh.4, 410-431)+Tutti

Layers
Basic
Doubling

Foreground
Solo
Fusion

•WOODWINDS:
Legato large.
Legato motives.
Dynamic swells.
Accent.
Appoggiaturas.
•STRINGS: Legato short slurs. accent.
Triple Stop.

STRINGS WOODWINDS
Clarinet1, Oboe1, Flute1, Violin I, Contrabassoon (Reh.4, 410-431).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|------------|-------------|-----------------------|---|-------------|-------------|--|-------------------------------------|---|-----------|-----------------------|----------------------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Ravel | stereo -NAX | Ma Mère l'Oye | IV. Les entretiens de la Belle et la Bête | ORCH | 1911 - 1912 | 2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta /strings | Herbig_Berliner Sinphonie-Orchester | <ul style="list-style-type: none"> Tech2.2.01 Cl1 Fgr Solo(Reh.4, 410-431)+Tutti Tech2.2.02 Ob1 Fgr Solo(432-435)+Tutti | | Layers Basic | Foreground Solo | | STRINGS WOODWINDS modern setting Clarinet1: Foreground Solo (Reh.4, 410-431). Oboe1: Foreground Solo (432-435). |
| Ravel | stereo -NAX | Ma Mère l'Oye | IV. Les entretiens de la Belle et la Bête | ORCH | 1911 - 1912 | 2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta /strings | Herbig_Berliner Sinphonie-Orchester | <ul style="list-style-type: none"> Tech2.2.03 Fl1+Cl1 unis. Fgr Doubling Solo(436-439)+Tutti Tech2.2.04 Fl1+Ob1 unis. Fgr Doubling Solo(440-441)+Tutti Tech2.2.05 Fl1.2+Vi.I unis. Fgr Doubling Solo(442-448)+Tutti | | Layers Basic Doubling | Foreground Solo Fusion | | STRINGS WOODWINDS modern setting Flute1+Clarinet1: unisono c Doubling Solo (436-439). Flute1+Oboe1: unisono Foreground Doubling Solo (440-441). Flute1.2+Violin I unisono Foreground Doubling Solo (442-448). |
| Ravel | stereo -NAX | Ma Mère l'Oye | IV. Les entretiens de la Belle et la Bête | ORCH | 1911 - 1912 | 2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta /strings | Herbig_Berliner Sinphonie-Orchester | <ul style="list-style-type: none"> Tech2.2.06 Cbsn Fgr-2 Solo(Reh.4, 410-440)+Tutti | 7-100 | Layers Basic | Foreground-2 Solo | | WOODWINDS modern setting Contrabassoon: Foreground-2 Solo (Reh.4, 410-440). |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech1.2.00 WW Family as Group of Soli (Reh.6-28-66) Tech1.2.01 Alt Fl Solo(28-31) Tech1.2.02 E.Horn Solo(28-31) Tech1.2.03 BassCl Solo(28-31) Tech1.2.04 Fl1.2+Alt Fl+E.Horn Group of Soli(31-38) | 8-32 7-76 | Basic | Solo | <ul style="list-style-type: none"> WOODWINDS: Legato motives, lines.Legato tenuto. Appoggiaturas. Detached. Repeated. Double-Tonguing. Trills. Accents. Staccato. Flutter Tongue. | WOODWINDS modern setting Woodwind Family: as Group of Soli (Reh.6-28-66). [Adler: WW [1,3] Contrapuntal Writing for Winds] Alto Flute: Solo (28-31). English Horn: Solo(28-31). Bass Clarinet Solo (28-31). Flute1.2+Alto Flute+English Horn: Group of Soli (31-38). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|------------|-------------|-----------------------|---|-------------|-------------|--|---------------------------------|---|-------|-------------------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech1.2.05 Bsn1 Solo(1-19)+WW Tech1.2.06 E. Horn Solo(14-20)+WW | 7-94 | Basic | Solo | | WOODWINDS modern setting Bassoon1 Solo (1-19)+WW. English Horn Solo (14-20)+WW. |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech3.00 Tutti Monoph-Polyph-Chordal-Granul(1-73) | | Layers_Textures_Relationships | Monophonic-Polyphonic-Chordal-Granulated | | STRINGS WOODWINDS BRASSES modern setting Tutti: Monophonic-Polyphonic-Chordal-Granulated (1-73). |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech3.1.00 Bsn1, Fl3+Picc Soli Monophonic(1-68) Tech3.1.01 Bsn1 Solo Monophonic(1-2) Tech3.1.02 Fl3+Picc Soli Monophonic(38-39) Tech3.1.03 Bsn1 Solo Monophonic(66-68) | | Layers_Textures | Monophonic Texture | | [The different Textures are often superimposed WOODWINDS modern setting Bassoon1, Flute3+Piccolo Soli: Monophonic (1-68). Bassoon1 Solo: Monophonic (1-2). Flute3+Piccolo Soli: Monophonic (38-39). Bassoon1 Solo: Monophonic (66-68). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|------------|-------------|-----------------------|---|-------------|-------------|--|---------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |

- Tech3.2.00 Tutti Chordal(4-70)
- Tech3.2.01 Cl1.2, Cl2.+BassCl, Cl1+BassCl1.2+Bsn1 Chordal(4-14)
- Tech3.2.02 Bsn2,3, +Bsn1 Chordal(14-20).
- Tech3.2.03 WW+Horns Chordal(20-31)
- Tech3.2.04 Fl1.2+AltFl+E.Horn, +Vl.I Chordal(31-38)
- Tech3.2.05 WW+Horns+Vc Solo Chordal(39-43)
- Tech3.2.06 WW+Db Solo Chordal(46-51)
- Tech3.2.07 WW+Strings+Horns Chordal(57-65)

- Tech3.4.00 Fl1+Ob2.3+Cl3, +Vla Gliss Harm, +AltFl Granulated(60-65)
- Tech3.4.01 Fl1+Ob2.3+Cl3 Granulated(60)
- Tech3.4.02 Fl1+Ob2.3+Cl3, +Vla Gliss Harm, +AltFl Granulated(62-65)



Adler

Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

| | | | |
|-----------------|--------------------|--|--|
| Layers_Textures | Chordal Texture | | <p>STRINGS WOODWINDS BRASSES modern setting Tutti Chordal(4-70).</p> <p>Clarinet1.2, Clarinet2.+Bass Clarinet, Clarinet1+Bass Clarinet1.2+Bassoon1: Chordal (4-14).</p> <p>Bassoon2,3, +Bassoon1: Chordal (14-20).</p> <p>Woodwinds+Horns: Chordal (20-31). Flute1.2+Alto Flute+English Horn, +Violin I: Chordal (31-38).</p> <p>Woodwinds +Horns+Violoncello Solo: Chordal (39-43).</p> <p>Woodwinds +Doublebass Solo: Chordal (46-51).</p> <p>Woodwinds +Strings+Horns: Chordal (57-65).</p> <p>[Chord is held, patterned and animated]</p> |
| Layers_Textures | Granulated Texture | | <p>STRINGS WOODWINDS BRASSES modern setting Flute1+Oboe2.3+Clarinet3, +Viola Glissando Harmonics, +Alto Flute: Granulated (60-65).</p> <p>Flute1+Oboe2.3+Clarinet3: Granulated (60).</p> <p>Flute1+Oboe2.3+Clarinet3, +Viola Glissando Harmonics, +Alto Flute: Granulated (62-65).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



Adler

| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | | |
|------------|----------------|-----------------------|---|------|------|--|---------------------------------|--|
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech3.6.00 Tutti Polyphonic (2-72) •Tech3.6.01 Bsn1 Solo+Horn2, +ClPicc Polyphonic (2-9) •Tech3.6.02 E. Horn Solo, +Bsn1 Solo Polyphonic (10-19) •Tech3.6.03 Vl.II+Vla+ClPicc Polyphonic (20-24) •Tech3.6.04 Fl1.2+Ob1+Cl1.2+BassCl+Horn1 Polyphonic (25-27) •Tech3.6.05 AltFl+E. Horn+BassCl Polyphonic (28-31) •Tech3.6.06 Ob2+ClPicc+ Fl2Picc Polyphonic (39-41) •Tech3.6.07 E. Horn+Bsn1+Horn1 Polyphonic (42) |
|------------|----------------|-----------------------|---|------|------|--|---------------------------------|--|

| | |
|----------------------|-------------------------|
| Layers_Relationships | Polyphonic Relationship |
|----------------------|-------------------------|

STRINGS WOODWINDS BRASSES modern setting
Tutti: Polyphonic (2-72).
[The listed instruments are part of a Texture in POLYPHONIC Relationship with other Textures (Chordal, Granulated); the different Textures are superimposed]

Bassoon1 Solo+Horn2, +Clarinet Piccolo: Polyphonic (2-9).
English Horn Solo, +Bassoon1 Solo: Polyphonic (10-19).

Violin II+Viola+Clarinet Piccolo: Polyphonic (20-24).
Flute1.2+Oboe1+Clarinet1.2+Bass Clarinet+Horn1: Polyphonic (25-27).
Alto Flute+English Horn+Bass Clarinet: Polyphonic (28-31).

Oboe2+Clarinet Piccolo+ Flute2Piccolo: Polyphonic (39-41).
English Horn+Bassoon1+Horn1: Polyphonic (42).
Flute: Granulated (62-65).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------------|-----------------------|--|-------------|-------------|--|---------------------------------|--|-------|----------------------|-------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 01-Part I: Adoration of the Earth: Introduction | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech3.6.08 Ob2+ClPicc+ Fl2Picc Polyphonic (43) Tech3.6.09 E. Horn+Bsn1+Horn1 Polyphonic (44-45) Tech3.6.10 AltFl+ClPicc, +Fl1 Polyphonic (46-51) Tech3.6.11 AltFl+Ob1, +ClPicc, +Cl3 Polyphonic (52-57) Tech3.6.12 Cl1+ClPicc+E. Horn Polyphonic (57-60) Tech3.6.13 Ob1+E. Horn+ClPicc+Cl1+TptPicc Polyphonic (61-65) | | Layers_Relationships | Polyphonic Relationship | | STRINGS WOODWINDS BRASSES modern setting Oboe2+Clarinet Piccolo+ Flute2Piccolo: Polyphonic (43). English Horn+Bassoon1+Horn1: Polyphonic (44-45). Alto Flute+Clarinet Piccolo, +Flute1: Polyphonic (46-51). Alto Flute+Oboe1, +Clarinet Piccolo, +Clarinet3: Polyphonic (52-57). Clarinet1+Clarinet Piccolo+English Horn: Polyphonic (57-60). Oboe1+English Horn+Clarinet Piccolo+Clarinet1+Trumpet Piccolo: Polyphonic (61-65). |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 04-Part I: Adoration of the Earth: Spring Rounds | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> | | | | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 04-Part I: Adoration of the Earth: Spring Rounds | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech1.2 Cl Picc+Alt Fl Duo Solo Doubling 2 Oct(Reh.56, 55-62)+Tutti | 7-28 | Solo - Doubling | Fusion | <ul style="list-style-type: none"> WOODWINDS: Legato large. Appoggiaturas. | WOODWINDS modern setting Clarinet Piccolo+Alto Flute Duo: Solo Doubling 2 Octaves (Reh.56, 55-62). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------------|-----------------------|---|-------------|-------------|--|---------------------------------|--|-------|---|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech2+5+6.+8.00 All Layers+Doubl+Coup-Bri-Dar-Gran(37-60) <p>By ORDER of APPEARANCE in SCORE ></p> | 10-56 | Layers - Doubling - Coupling - Bright-Dark-Granular | Diverse | <ul style="list-style-type: none"> •STRINGS: Triple Stops. Appoggiaturas. Detached. Staccatissimo Marcato. Sforzando. Consecutive Down-bows. Legato fast scales. Pizzicato. •WOODWINDS: Legato short slurs. Detached held. Staccatissimo Marcato. Sforzando. Flutter Tongue Staccato. Trills. Detached short. •BRASSES: Detached short. Sforzando. Accent. Staccatissimo Marcato. Detached held. Trills. Tremolo (Flutter Tongue). | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Tutti: All Layers+Doubling+Coupling+Bright-Dark-Granular (37-60).</p> |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech2+5+6.+8.01 Db, +Vc Bgr line (37-60)+Tutti Tech2+5+6.+8.02 Basscl+Cbsn Doubling of Bgr line(37-60)+Tutti | | | | <p>STRINGS WOODWINDS modern setting</p> <p>Doublebass, +Violoncello: Background line (37-60).</p> <p>Bass Clarinet+Contrbassoon: Doubling of Background line (37-60).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | |
|------------|-------------|-----------------------|---|-------------|-------------|--|---------------------------------|---|-----------------|--|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |
| | | | | | | | | | | | |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech2+5+6. +8.03 Vc, +Vla, +VI.II, +VI.I Fgr(37-38)+Tutti Tech2+5+6. +8.04 VI.I+VI.II+Vla Fgr(39-42)+Tutti Tech2+5+6. +8.05 Horn1-8, +Tpt picc+Tpt1.2+Tbn1.2. 3 Doubling-Bright of Fgr(37-39)+Tutti Tech2+5+6. +8.06 Tpt picc+Tpt1.2+Tbn1.2. 3 Doubling-Bright of Fgr(39-41)+Tutti Tech2+5+6. +8.07 Horn1.2.3.4 Coupling-Doubling of Fgr(39-41)+Tutti | 10-56 | <p>STRINGS BRASSES modern setting</p> <p>Violoncello, +Viola, +Violin II, +Violin I: Foreground (37-38).</p> <p>Violin I+Violin II+Viola: Foreground (39-42)</p> <p>Horn1-8, +Trumpet piccolo+Trumpet1.2+Trombone1.2.3: Doubling-Bright of Foreground (37-39).</p> <p>Trumpet piccolo+Trumpet1.2+Trombone1.2.3: Doubling-Bright of Foreground (39-41).</p> <p>Horn1.2.3.4: Coupling-Doubling of Foreground (39-41).</p> | |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech2+5+6. +8.08 VI.I+VI.II+Vla Fgr(42)+Tutti Tech2+5+6. +8.09 Horn1-8 Doubling-Bright of Fgr(42)+Tutti Tech2+5+6. +8.10 Picc+Fl1.2+Alt Fl+Ob1.2.3+Cl picc+Cl1.2 Fgr(42-43)+Tutti Tech2+5+6. +8.11 Tpt picc+Tpt1.2.3 Doubling-Bright of Fgr(42-43)+Tutti | 10-56 | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Violin I+Violin II+Viola: Foreground (42).</p> <p>Horn1-8: Doubling-Bright of Foreground (42).</p> <p>Picc+Flute1.2+Alto Flute+Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (42-43).</p> <p>Trumpet piccolo+Trumpet1.2.3: Doubling-Bright of Foreground (42-43).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------------|-----------------------|---|-------------|-------------|--|---------------------------------|---|-------|------------------|-----------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.12 VI.I+VI.II+Vla Fgr(43)+Tutti •Tech2+5+6. +8.13 Horn1-8 Doubling-Bright of Fgr(43)+Tutti | | | | | STRINGS BRASSES modern setting Violin I+Violin II+Viola: Foreground (43). Horn1-8: Doubling-Bright of Foreground (43). |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.14 Picc+Fl1.2+Alt Fl+Ob1.2.3+Cl picc+Cl1.2 Fgr(44)+Tutti •Tech2+5+6. +8.15 Tpt picc+Tpt1.2.3 Doubling-Bright of Fgr(44)+Tutti | 10-56 | | | WOODWINDS BRASSES modern setting Piccolo+Flute1.2+Alto Flute+Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (44). Trumpet piccolo+Trumpet1.2.3: Doubling-Bright of Foreground (44). | |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.16 Ob1.2.3+Cl picc+Cl1.2 Fgr(44-45)+Tutti •Tech2+5+6. +8.17 Tpt1.2.3 Doubling-Bright of Fgr(44-45)+Tutti | 10-56 | | | WOODWINDS BRASSES modern setting Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (44-45). Trumpet1.2.3: Doubling-Bright of Foreground (44-45). | |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.18 VI.I+VI.II+Vla Fgr(45-46)+Tutti •Tech2+5+6. +8.19 Horn1-8 Doubling-Bright of Fgr(45-46)+Tutti | | | | STRINGS BRASSES modern setting Violin I+Violin II+Viola: Foreground (45-46). Horn1-8: Doubling-Bright of Foreground (45-46). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | | | |
|------------|-------------|-----------------------|---|------|------|--|---------------------------------|---|
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.20 Ob1.2.3+Cl picc+Cl1.2 Fgr(46)+Tutti •Tech2+5+6. +8.21 Tpt1.2.3 Doubling-Bright of Fgr(46)+Tutti |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.22 Vl.I+VI.II+Vla Fgr(47-53)+Tutti •Tech2+5+6. +8.23 Horn1-8 Doubling-Bright of Fgr(47-52)+Tutti •Tech2+5+6. +8.24 Tpt picc+Tpt1.2.3+Tbn1-3 Doubling-Bright of Fgr(52-53)+Tutti |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> •Tech2+5+6. +8.25 Picc+Fl2+Alt Fl Granular stacc(54-55)+Tutti •Tech2+5+6. +8.26 Vl.I+VI.II, +Vla Smooth legato(54-55)+Tutti |

WOODWINDS BRASSES modern setting
Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (46).
Trumpet1.2.3: Doubling-Bright of Foreground (46).

STRINGS BRASSES modern setting
Violin I+Violin II+Viola: Foreground (47-53).
Horn1-8: Doubling-Bright of Foreground (47-52).
Trumpet piccolo+Trumpet1.2.3+Tbn1.2.3: Doubling-Bright of Foreground (52-53).

STRINGS WOODWINDS modern setting
Piccolo+Flute2+Alto Flute: Granular staccato (54-55).
Violin I+Violin II, +Viola: Smooth legato (54-55).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | | |
|------------|----------------|-----------------------|---|------|------|--|---------------------------------|---|
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech2+5+6. +8.27 Ob2.3.4+Horn1-4 Fgr-Granular(55-56)+Tutti Tech2+5+6. +8.28 Picc+Fl1.2+Alt Fl+E.Horn+Cl picc+Cl1.2+Tpt picc+Tpt1.2 Doubling-Bright-Granular(55-56)+Tutti |
|------------|----------------|-----------------------|---|------|------|--|---------------------------------|---|

WOODWINDS BRASSES modern setting
 Oboe2.3.4+Horn1-4: Foreground-Granular (55-56).
 Piccolo+Flute1.2+Alto Flute+English Horn+Clarinet piccolo+Clarinet1.2+Trumpet piccolo+Trumpet1.2: Doubling-Bright-Granular (55-56).

| | | | | | | | | |
|------------|----------------|-----------------------|---|------|------|--|---------------------------------|--|
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic | <ul style="list-style-type: none"> Tech2+5+6. +8.29 Ob2.3.4+Horn3-6, +Horn1.2 Fgr(56-60)+Tutti Tech2+5+6. +8.30 Tpt picc+Tpt1.2+Tbn1.2.3+Vl.1+Vl.1+Vla Doubling-Accent(56)+Tutti Tech2+5+6. +8.31 Picc+Fl1.2+Alt Fl+E.Horn+Cl picc+Cl1.2 Doubling-Bright of Fgr(56-59)+Tutti Tech2+5+6. +8.32 Bsn1.2.3 Doubling-Dark of Fgr(56-60)+Tutti Tech2+5+6. +8.33 Tpt picc+Tpt1.2+Tbn1.2.3+Vl.1+Vl.1+Vla Doubling-Accent(58)+Tutti |
|------------|----------------|-----------------------|---|------|------|--|---------------------------------|--|

STRINGS WOODWINDS BRASSES modern setting
 Oboe2.3.4+Horn3-6, +Horn1.2: Foreground (56-60).
 Trumpet
 piccolo+Trumpet1.2+Trombone1.2.3+Violin I+Violin I+Viola: Doubling-Accent (56).
 Piccolo+Flute1.2+Alto Flute+English Horn+Clarinet piccolo+Clarinet1.2: Doubling-Bright of Foreground (56-59).
 Bsn1.2.3: Doubling-Dark of Foreground (56-60).
 Trumpet
 piccolo+Trumpet1.2+Trombone1.2.3+Violin I+Violin I+Viola: Doubling-Accent (58).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|------------|-------------|-----------------------|---|-------------|-------------|--|---------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 05-Part I: Adoration of the Earth: Ritual of the Rival Tribes | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 10-Part II: The Sacrifice: Mystic Circles of the Young Girls | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 10-Part II: The Sacrifice: Mystic Circles of the Young Girls | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |

Analysis to come



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
|------------------|-----------------|-------------------------------|

Families/Details/Full text
Orch. Tech. | Mode of Playing

•Tech2+5+6.+8.34
Ob2.3.4+Horn1-4
Fgr-
Granular(60)+Tutti
•Tech2+5+6.+8.35
Picc+Fl1.2+Alt
Fl+E.Horn+Cl
picc+Cl1.2+Tpt1.2.3+
Tbn1.2.3 Doubling-
Bright-
Granular(60)+Tutti

WOODWINDS BRASSES modern setting
Oboe2.3.4+Horn1-4: Foreground-Granular (60).
Piccolo+Flute1.2+Alto Flute+English
Horn+Clarinet
piccolo+Clarinet1.2+Trumpet1.2.3+Trombone1.2.3: Doubling-Bright-Granular (60).

•Tech2+5+6.+8.36
Tpt picc1.2 Fgr-2-
Granular
cresc(60)+Tutti

BRASSES modern setting
Trumpet piccolo1.2: Foreground-2-Granular crescendo (60).

•Tech2+5+6.+8.00
All Doubl+Coup-Bri-
Dar-Gran-
Smooth(37-60)

STRINGS WOODWINDS BRASSES modern setting
Tutti: All Doubling+Coupling+Bright-Dark-Granular-Smooth (37-60).

•Tech7.6.1.01
Brasses+Strings+
WW
Fluttertongue+Triangl
e Thickening(57-59)

6-13 Interplay_Progression Thickening

STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Brasses+Strings+ Woodwinds Flutter
Tongue+Triangle: Thickening (57-59).

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DIVERSE

STRINGS WOODWINDS BRASSES PERCUSSION modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|-------------------------|-------------|-----------------------|---|-------------------|-------------|---|---------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 13-Part II: The Sacrifice: Ritual Action of the Ancestors | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Analysis to come | | | | | | | |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 13-Part II: The Sacrifice: Ritual Action of the Ancestors | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Stravinsky | stereo -NAX | Le Sacre du Printemps | 13-Part II: The Sacrifice: Ritual Action of the Ancestors | ORCH | 1913 | 5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings | Bernstein_New York Philharmonic |
| Holst | stereo -NAX | The Planets | I. Mars, the Bringer of War | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic |
| Analysis to come | | | | | | | |
| Holst | stereo -NAX | The Planets | II. Venus, the Bringer of Peace | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic |
| Holst | stereo -NAX | The Planets | III. Mercury, the Winged Messenger | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic |

| Orchestration Techniques Examples Modern | | | Families/Details/Full text |
|--|-----------------|---|---|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| DIVERSE | - | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting |
| Basic | Solo | •HORNS: Detached FFF. Pavillons en l'air (Bells Up). | BRASSES modern setting Horn1.2.3.4.5.6.7.8 Pav en l'air: Solo (Reh.138, 47-51). |
| Basic | Solo | •WOODWINDS: Legato large. Tremolo unmeasured. Staccato. | WOODWINDS modern setting Clarinet, Bass Clarinet1.2: Solo(Reh.140-142, 57-66)+Tutti |
| DIVERSE | - | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting |

★ Adler

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|-----------------|-----|--------------|--------------------|--------------------|--------------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



Orchestration Techniques Examples Modern

| | | | |
|-------------------------|------------------------|---|---|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|-------------------------|------------------------|---|---|

| | | | | | | | | |
|-------|----------------|-------------|------------------------------------|----------------------|-------------------|---|----------------------------|--|
| Holst | stereo -NAX | The Planets | IV.Jupiter, the Bringer of Jollity | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic | |
| Holst | stereo -NAX | The Planets | V.Saturn, the Bringer of Old Age | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic | |
| Holst | stereo -NAX | The Planets | VI.Uranus, the Magician | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic | |
| Holst | stereo -NAX | The Planets | VII.Neptune, the Mystic | ORCH, women choir | 1914 - 1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women) | Solti, London Philharmonic | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|------------------|-------|---------------------------|-----------------------------|------------|-------------|--|----------|
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay |
|------------------|-------|---------------------------|-----------------------------|------------|-------------|--|----------|

- Strings(1-52)
- Strings(1-52)+Tutti
- REDUCTION Full(8-48)
- REDUCTION Strings(8-48)
- REDUCTION WW(18-48)
- REDUCTION Horns+Brasses(19-48)
- TUTTI(1-52)

| | | |
|---------|---|--|
| DIVERSE | – | <ul style="list-style-type: none"> •STRINGS: Con Sordino. Senza Sordino. Legato large slurs. Large Divisi. Written out accelerando. Detached. Accent. Detached Accents vs Legato short slurs. Tenuto. Staccato. Sul Ponticello. Tremolo bowed unmeasured. Trills. Dynamic swells. •WOODWINDS: Legato large slurs. Written out accelerando. Detached Accents vs Legato short slurs. Dynamic swells. Pesante Staccato. |
|---------|---|--|

STRINGS WOODWINDS BRASSES PERCUSSION

HARP modern setting

Strings (1-52).
 Strings (1-52)+Tutti.
 REDUCTION Full (8-48).
 REDUCTION Strings (8-48).
 REDUCTION Woodwinds (18-48).
 REDUCTION Horns+Brasses (19-48).
 TUTTI (1-52).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|---------------------------|--|---------------------------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | | | | | <ul style="list-style-type: none"> •BRASSES: Detached. Legato large slurs. Con sordino. Senza Sordino. Stopped. Written out accelerando. Detached Accents vs Legato short slurs. Staccato. Dynamic swells. •TIMPANI: Roll (trill). Detached. Dynamic swells. •Cymbals: Roll (trill). Dynamic swells. Detached. •Bass drum: Detached. Roll (trill). •HARP: Harmonics. Written our Glissandi. | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-52) By ORDER of APPEARANCE in SCORE | Layering+Doubling+Sustain | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI All Layers +Doublings+Sustain (1-52). | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1.00 All Layers(1-52) By ORDER of APPEARANCE in SCORE > | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers (1-52). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|--|-------|-------------------------|------------------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |

Vaughan Williams

Multi
A London Symphony (No. 2)

I. Lento – Allegro risoluto
ORCH+REDUC
1914 - 1936
3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings

- Tech2.2.3.4.01
VcA+DbA, +VcB+DbB
Fgr-1a(1-7)
- Tech2.2.3.4.02
Vla Fgr-2(2-7)
- Tech2.2.3.4.03
VI.I+VI.II Mgr(2-7)
- Tech2.2.3.4.04
VI.I Fgr-2(8-11)
- Tech2.2.3.4.05
VcA+DbA Fgr-1a(8-11)
- Tech2.2.3.4.06
VI.II Fgr-3(8-13)
- Tech2.2.3.4.07
Vla Fgr-4(9-13)
- Tech2.2.3.4.08
VcA+DbA Fgr-1a(8-11)
- Tech2.2.3.4.09
VcAB+DbA Fgr-1a(11-12)
- Tech2.2.3.4.10
VcA Fgr-1a(13)

Layering Diverse

STRINGS modern setting
VioloncelloA+DoubleBassA, +VioloncelloB+DoubleBassB: Foreground-1a (1-7)).
Viola: Foreground-2 (2-7).
Violin I+Violin II: Middleground (2-7).
Violin I: Foreground-2 (8-11).
VioloncelloA+DoubleBassA: Foreground-1a (8-11).
Violin II: Foreground-3 (8-13).
Viola: Foreground-4 (9-13).
VioloncelloA+DoubleBassA: Foreground-1a (8-11).
VioloncelloAB+DoubleBassA: Foreground-1a (11-12).
VioloncelloA: Foreground-1a (13).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|-------------------------|---|----------|------------------|--|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.11 VcB+DbA Fgr-1b(14-18) •Tech2.2.3.4.12 VlaA+VcA Fgr-1a(15-18) •Tech2.2.3.4.13 VI.IA Fgr-2(14-18) •Tech2.2.3.4.14 VI.IIAB+VlaAB Mgr(14) •Tech2.2.3.4.15 VI.IIAB Mgr(15) •Tech2.2.3.4.16 VI.IB+VI.IIA Mgr(15-18) •Tech2.2.3.4.17 VcB+DbAB Fgr-1b(18) | Layering | Diverse | <p>STRINGS modern setting</p> <p>VioloncelloB+DoubleBassA: Foreground-1b (14-18).</p> <p>ViolaA+VioloncelloA: Foreground-1a (15-18).</p> <p>Violin IA: Foreground-2 (14-18).</p> <p>Violin IIAB+ViolaAB: Middleground (14).</p> <p>Violin IIAB: Middleground (15).</p> <p>Violin IB+Violin IIA: Middleground (15-18).</p> <p>VioloncelloB+DoubleBassAB: Foreground-1b (18).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|---------------------------|---|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.18 VI.I+VI.II Fgr-2(18) Tech2.2.3.4.19 Db Fgr-1b(19) Tech2.2.3.4.20 VI.IA Fgr-2(19-23) Tech2.2.3.4.21 VI.IA+VlaA Fgr-2(24-27) Tech2.2.3.4.22 VlaA+VcA Fgr-1a(19) Tech2.2.3.4.23 VlaA+VcA+DbA Fgr-1a(20) Tech2.2.3.4.24 VcA+DbA, +Ob1.2 Fgr-1a(21-27) Tech2.2.3.4.25 E.H.+Hn1 Fgr-1b(22-26) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Violin I+Violin II: Foreground-2 (18). DoubleBass: Foreground-1b (19). Violin IA: Foreground-2 (19-23). Violin IA+ViolaA: Foreground-2 (24-27). ViolaA+VioloncelloA: Foreground-1a (19). ViolaA+VioloncelloA+DoubleBassA: Foreground-1a (20). VioloncelloA+DoubleBassA, +Oboe1.2: Foreground-1a (21-27). English Horn.+Horn1: Foreground-1b (22-26).</p> | | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.3.4.26 VI.IA+VI.IIA Fgr-1a(27-29) Tech2.2.3.4.27 VcA+DbA, +Ob1.2+Hn1 Fgr-1b(27-29) Tech2.2.3.4.28 Vla Fgr-3(27-29) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Violin IA+Violin IIA: Foreground-1a (27-29). VioloncelloA+DoubleBassA, +Oboe1.2+Horn1: Foreground-1b (27-29). Viola: Foreground-3 (27-29).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|------------------|-------|---------------------------|-----------------------------|------------|-------------|--|----------|
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay |
|------------------|-------|---------------------------|-----------------------------|------------|-------------|--|----------|

- Tech2.2.3.4.29 Vc+Db Fgr-1b(30-35)
- Tech2.2.3.4.30 Fl1.2.3 Fgr-2(30-33)
- Tech2.2.3.4.31 Cl1 Fgr-3(31-34)
- Tech2.2.3.4.32 Vl.I+Vl.II+Vla Bgr(30-35)
- Tech2.2.3.4.33 Ob1.2+E.H Fgr-2(34-35)
- Tech2.2.3.4.34 Ob1.2+E.H Fgr-2(36-37)
- Tech2.2.3.4.35 Horns+Tpt1+, Tbn1.2, +Tpt2.3.4 Fgr-1a(36-37)

| | |
|----------|---------|
| Layering | Diverse |
|----------|---------|

STRINGS WOODWINDS BRASSES modern setting
 Violoncello+DoubleBass: Foreground-1b (30-35).
 Flute1.2.3: Foreground-2 (30-33).
 Clarinet1: Foreground-3 (31-34).
 Violin I+Violin II+Viola: Background (30-35).
 Oboe1.2+English Horn: Foreground-2 (34-35).
 Oboe1.2+English Horn: Foreground-2 (36-37).
 Horns+Trumpet1+, Trombone1.2, +Trumpet2.3.4: Foreground-1a (36-37).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|-------------------------|---|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.3.4.36 VI.I+VI.II+Vla Fgr-2(38-40) •Tech2.2.3.4.37 VI.I+Vla+Vc Fgr-2(41-44) •Tech2.2.3.4.38 Vc+Db Bass Line(38-40) •Tech2.2.3.4.39 Db Bass Line(41-44) •Tech2.2.3.4.40 Vla+Vc Fgr-3(40-41) •Tech2.2.3.4.41 Tbn1.2.3 Fgr-3(44) •Tech2.2.3.4.42 Vla+Vc+Db Fgr-1a(44-46) •Tech2.2.3.4.43 VI.I+VI.II Mgr(44-45) | Layering | Diverse | <p>STRINGS BRASSES modern setting</p> <p>Violin I+Violin II+Viola: Foreground-2(38-40). Violin I+Viola+Violoncello: Foreground-2 (41-44). Violoncello+DoubleBass: Bass Line (38-40). DoubleBass: Bass Line (41-44). Viola+Violoncello: Foreground-3 (40-41). Trombone1.2.3: Foreground-3 (44). Viola+Violoncello+DoubleBass: Foreground-1a (44-46). Violin I+Violin I: Middleground (44-45).</p> | | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <p><i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i></p> <ul style="list-style-type: none"> •Tech2.2.3.4.44 VI.I+VI.II+Vla Mgr(46) •Tech2.2.3.4.45 Vla+Vc+Db Fgr-1a(46-48) •Tech2.2.3.4.46 VI.I+VI.II Mgr(47) | Layering | Diverse | <p>STRINGS modern setting</p> <p>Violin I+Violin II+Viola: Middleground (46). Viola+Violoncello+DoubleBass: Foreground-1a (46-48). Violin I+Violin II: Middleground (47).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay |

(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)

- Tech2.2.3.4.47 VI.I+VI.II+Vla Mgr(48)
- Tech2.2.3.4.48 VI.I+VI.II+Vla+Vc+Db Mgr(48-49)
- Tech2.2.3.4.49 VI.I+VI.II Mgr(50)
- Tech2.2.3.4.50 VI.I+VI.II+Vla+Vc+Db Mgr(51)
- Tech2.2.3.4.51 Picc+Fl1.3+Ob1.2+E. H+Cl1.2+Tr4 Fgr-1b(48-50)
- Tech2.2.3.4.52 Tpt1.2 sord, Hn1.2.3.4 Fgr-1b(51-53)

- Tech5.1.00 TUTTI All Doublings+Sustain(1-52)

By ORDER of APPEARANCE in SCORE >



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
|------------------|-----------------|-------------------------------|

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | |
|------------------|---------|--|
| Layering | Diverse | |
| Doubling+Sustain | Diverse | |

STRINGS WOODWINDS BRASSES modern setting
Violin I+Violin II+Viola: Middleground (48).
Violin I+Violin II+Viola+Violoncello+DoubleBass: Middleground (48-49).
Violin I+Violin II: Middleground (50).
Violin I+Violin II+Viola+Violoncello+DoubleBass: Middleground (51).
Piccolo+Flute1.3+Oboe1.2+English
Horn+Clarinet1.2++Tr4: Foreground-1b (48-50).
Trumpet1.2 sord, Horn1.2.3.4: Foreground-1b (51-53).

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
TUTTI: All Doublings+Sustain (1-52).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|---------------------------|--|------------------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.8.2.01 VcB+DbB Sustain(1-5) Tech5.1.8.2.02 Cl1 Doubling Fgr-2(2-3) Tech5.1.8.2.03 Hn Doubling Mgr(2-3) Tech5.1.8.2.04 Cl1 Doubling Fgr-2(5-7) Tech5.1.8.2.05 Hn Doubling Mgr(5-7) | Doubling+Sustain | Diverse | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>VioloncelloB+DoubleBassB: Sustain (1-5). Clarinet1: Doubling Foreground-2 (2-3). Horn: Doubling Mgr (2-3). Clarinet: Doubling Foreground-2 (5-7). Horn: Doubling Mgr (5-7).</p> | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.8.2.06 VlaA Doubling Fgr-1a(8-9) Tech5.1.8.2.07 VI.IA Doubling Fgr-1a(12-13) Tech5.1.8.2.08 VcB+DbA Sustain(12-13) Tech5.1.8.2.09 VlaB Doubling Fgr-1a(15-16) Tech5.1.8.2.10 VlaB Doubling Mgr(16-17) Tech5.1.8.2.11 VlaB Doubling Fgr-1b(18) | Doubling+Sustain | Diverse | | <p>STRINGS modern setting</p> <p>ViolaA: Doubling Foreground-1a (8-9). Violin IA: Doubling Foreground-1a (12-13). VioloncelloB+DoubleBassA: Sustain (12-13). ViolaB: Doubling Foreground-1a (15-16). ViolaB: Doubling Mgr (16-17). ViolaB: Doubling Foreground-1b (18).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|-------------------------|---|------------------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.8.2.12 Cl1.2 Doubling Fgr-2(18-21) Tech5.1.8.2.13 Bsn1+Hn3, +Hn2 Doubling Fgr-1a(19-21) Tech5.1.8.2.14 Hn1.2 Sustain(19-20) Tech5.1.8.2.15 Hn3+VlaA Sustain(20-23) Tech5.1.8.2.16 Fl1.2 Doubling Fgr-1a(21-27) Tech5.1.8.2.17 Fl3 Doubling Fgr-1b(22-25) Tech5.1.8.2.18 Cl2 Doubling Fgr-2(24-27) | Doubling+Sustain | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Clarinet1.2: Doubling Foreground-2 (18-21). Bassoon1+Horn3, +Horn2: Doubling Foreground-1a(19-21). Horn1.2: Sustain (19-20). Horn3+ViolaA: Sustain (20-23). Flute1.2: Doubling Foreground-1a (21-27). Flute3: Doubling Foreground-1b (22-25). Clarinet2: Doubling Foreground-2 (24-27).</p> | | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.8.2.19 Bsn1.2+Hn3, +E.H Doubling Fgr-1b(26-29) Tech5.1.8.2.20 Cl1.2 Doubling Fgr-1a(27-28) Tech5.1.8.2.21 Hn2, +Cl1.2 Doubling Fgr-3(27-29) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES modern setting</p> <p>Bassoon1.2+Horn3, +English Horn: Doubling Foreground-1b (26-29). Clarinet1.2: Doubling Foreground-1a (27-28). Horn2, +Clarinet1.2: Doubling Foreground-3 (27-29).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|-------------------------|--|------------------|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech5.1.8.2.22 Hn2.4 Doubling Fgr-2(30-34) •Tech5.1.8.2.23 Harp Doubling Fgr-3(31-34) •Tech5.1.8.2.24 Fl1.2.3 Doubling Fgr-2(34) •Tech5.1.8.2.25 Fl1.2.3+Cl1.2 Doubling Fgr-2(35) •Tech5.1.8.2.26 Fl1.2.3+Cl1+BassCl+Bsn1.2 Doubling Fgr-2(35-37) •Tech5.1.8.2.27 Hn1.3 Sustain(34-35) •Tech5.1.8.2.28 Trb3+Tuba Sustain(35-37) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES HARP modern setting</p> <p>Horn2.4: Doubling Foreground-2 (30-34). Harp: Doubling Foreground-3 (31-34). Flute1.2.3: Doubling Foreground-2 (34). Flute1.2.3+Clarinet1.2: Doubling Foreground-2 (35). Flute1.2.3+Clarinet1+Bass Clarinet+Bassoon1.2: Doubling Foreground-2 (35-37). Horn1.3: Sustain (34-35). Trombone3+Tuba: Sustain (35-37).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|---------------------------|---|-------|------------------|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.8.2.29 Fl1.2.3+Ob1.2+E.H+Cl1.2+Hn1.2.3.4+Tpt1.2.3.4+Tbn1.2+Cymb+BDrum+Timp Doubling Fgr-2(38-40) Tech5.1.8.2.30 Ob1.2+E.H+Cl1.2+Hn1.2.3+Cymb+Timp Doubling Fgr-2(41-44) Tech5.1.8.2.31 BassCl+Bsn1.2+CBsn+Tbn3+Tuba+Timp Doubling Bass Line(38-44) Tech5.1.8.2.32 Tpt4+Tbn1.2.3+Tuba Doubling Fgr-3(40-41) | | Doubling+Sustain | Diverse | | <p>WOODWINDS BRASSES PERCUSSION modern setting</p> <p>Flute1.2.3+Oboe1.2+English</p> <p>Horn+Clarinet1.2+Horn1.2.3.4+Trumpet1.2.3.4+Trombone1.2:+Cymbal+Bass Drum+Timpani</p> <p>Doubling Foreground-2 (38-40).</p> <p>Oboe1.2+English</p> <p>Horn+Clarinet1.2+Horn1.2.3+Cymbal+Timpani: Doubling Foreground-2 (41-44).</p> <p>Bass</p> <p>Clarinet+Bassoon1.2+Contrabassoon+Trombone3 +Tuba+Timpani: Doubling Bass Line (38-44).</p> <p>Trumpet4+Trombone1.2.3+Tuba: Doubling Foreground-3 (40-41).</p> |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.8.2.33 Hn4+Tuba+Tbn1.2.3+Cymb Doubling Fgr-1a(44-46) Tech5.1.8.2.34 Cl1.2+BassCl+Tpt4+Cymb Doubling Mgr(44-45) | | Doubling+Sustain | Diverse | | <p>WOODWINDS BRASSES PERCUSSION modern setting</p> <p>Horn4+Tuba+Trombone1.2.3+Cymbal: Doubling Foreground-1a (44-46).</p> <p>Clarinet1.2+Bass Clarinet+Trumpet4+Cymbal: Doubling Mgr (44-45).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|---------------------------|---|------------------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <p><i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i></p> <ul style="list-style-type: none"> ••Tech5.1.8.2.35 Bsn1.2+Hn1.2.3+Tpt1.2.3+Timp+Harp Doubling Mgr(46) •Tech5.1.8.2.36 Bsn1.2+CBsn+Hn4+Tbn1.3+Tuba+Cymb Doubling Fgr-1a(46-48) •Tech5.1.8.2.37 Cl1.2+BassCl+Tpt4+Tbn2 Doubling Mgr(46-48) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES PERCUSSION HARP</p> <p>modern setting</p> <p>Bassoon1.2+Horn1.2.3+Trumpet1.2.3+Timpani+Harp: Doubling Mgr (46).</p> <p>Bassoon1.2+Contrabassoon+Horn4+Trombone1.3+Tuba+Cymbal: Doubling Foreground-1a (46-48).</p> <p>Clarinet1.2+Bass</p> <p>Clarinet+Trumpet4+Trombone2: Doubling Mgr(46-48).</p> | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

Families/Details/Full text
Orch. Tech. | Mode of Playing

| | | | | | | | |
|------------------|-------|---------------------------|-----------------------------|------------|-------------|--|----------|
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay |
|------------------|-------|---------------------------|-----------------------------|------------|-------------|--|----------|

(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)

- Tech5.1.8.2.38 Hn1.2.3+Tpt1.2.3+Harp Doubling Mgr(48)
- Tech5.1.8.2.39 BassCl+Bsn1.2+Hn4+Tbn1.2.3+Tuba+Cymb Doubling Mgr(48-49)
- Tech5.1.8.2.40 CBsn+Tbn3+Tuba+Timp+Cymb Doubling Fgr-1a(50-51)
- Tech5.1.8.2.41 BassCl+Bsn1.2+Hn1.2.3+Tbn1.2 Doubling Mgr(50-51)
- Tech5.1.8.2.42 BassCl+Bsn1.2+CBsn+Tuba+Timp+BassDrum Doubling Fgr-1a(52)

| | | |
|------------------|---------|--|
| Doubling+Sustain | Diverse | |
|------------------|---------|--|





















WOODWINDS BRASSES PERCUSSION HARP
modern setting
Horn1.2.3+Trumpet1.2.3+Harp: Doubling Mgr (48).
Bass
Clarinet+Bassoon1.2+Horn4+Trombone1.2.3+Tuba+Cymbal: Doubling Mgr (48-49).
Contrabassoon+Trombone3+Tuba+Timpani+Cymbal : Doubling Foreground-1a (50-51).
Bass
Clarinet+Bassoon1.2+Horn1.2.3+Trombone1.2: Doubling Mgr (50-51).
Bass
Clarinet+Bassoon1.2+Contrabassoon+Tuba+Timpani+Bass Drum: Doubling Foreground-1a (52).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------------|-------------|--|-------------------------|---|-----------------------|-------------------------------|--|--|
| | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | | | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <p><i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i></p> <ul style="list-style-type: none"> •Tech5.1.8.2.43 Tbn1.2.3 Doubling Fgr-3(52-53) ••Tech5.1.8.2.44 Picc+Fl1.3+Ob1.2+E. H+Cl1.2+Tpt4+Cymb Doubling Fgr-1b(48-51) •Tech5.1.8.2.45 Tpt1+2 sord Doubling Fgr-1b(51) •Tech5.1.8.2.46 Hn1+2+3+4 Doubling Fgr-1b(51-53) | Doubling+Sustain | Diverse | <p>WOODWINDS BRASSES PERCUSSION modern setting</p> <p>Trombone1.2.3: Doubling Foreground-3 (52-53). Piccolo+Flute1.3+Oboe1.2+English Horn+Clarinet1.2+Trumpet4+Cymbal: Doubling Foreground-1b (48-51). Trumpet1+2 sord: Doubling Foreground-1b (51). Horn1+2+3+4: Doubling Foreground-1b (51-53).</p> | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech6.1-#06 Tutti(19-27) •Tech6.1-#06a Fl1.2.3+Ob1.2+E.h+C l2+Hn1 Coupling(21-27) | Coupling | Fusion | <p>WOODWINDS BRASSES modern setting</p> <p>Tutti: Couping Fusion (19-27). Flute1.2.3+Oboe1.2+E.h+Clarinet2+Horn1: Coupling Fusion (21-27).</p> | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> •Tech7.3.00 Tutti Contrast(1-52) <p>By ORDER of APPEARANCE in SCORE ></p> | Interplay_Progression | Contrast | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting</p> <p>Tutti: Contrast (1-52).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------|---------------------------|-----------------------------|-------------|-------------|--|-------------------------|---|-----------------------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech7.3.01 Group1 vs Group-2 Contrast(5-10) Tech7.3.02 Group2 vs Group-1 Contrast(14-20) Tech7.3.03 Group1 vs Group-2 Contrast(25-31) Tech7.3.04 Group2 vs Group-1 Contrast(36-40) | Interplay_Progression | Contrast | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Group1 vs Group-2 Contrast (5-10)</p> <p>Group-1: Strings+Clarinet1+Horn1.2</p> <p>Group-2: Strings</p> <p>Group2 vs Group-1 Contrast (14-20)</p> <p>Group-2: Strings</p> <p>Group-1: Flute1.2.3_Oboe1.2.3 +English Horn_CL1.2.3+Bass Clarinet +Bassoon1.2.3+Horn1.2.3+Strings</p> <p>Group1 vs Group-2 Contrast (25-31)</p> <p>Group-1: Flute1.2.3_Oboe1.2.3 +English Horn_CL1.2.3+Bass Clarinet +Bassoon1.2.3+Horn1.2.3+Strings</p> <p>Group-2: Gradual build-up Tutti Woodwinds+Horns+Brasses+Harp</p> <p>Group2 vs Group-1 Contrast (36-40)</p> <p>Group-2: Gradual build-up Tutti Woodwinds+Horns+Brasses</p> <p>Group-1: TUTTI FF</p> | |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1914 - 1936 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | <ul style="list-style-type: none"> Tech7.3.05 Group1 vs Group-2 Contrast(38-43) Tech7.3.06 Group2 vs Group-1 Contrast(41-46) | Interplay_Progression | Contrast | | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>Group1 vs Group-2 Contrast (38-43)</p> <p>Group-1: TUTTI FF</p> <p>Group-2: Oboe1.2+English Horn+Clarinet1.2 +Bass Clarinet+Bassoon1.2+Contrabassoon +Horn1.2.3.4+Percussion+Strings</p> <p>Group2 vs Group-1 Contrast (41-46)</p> <p>Group-2: Oboe1.2+English Horn+Clarinet1.2 +Bass Clarinet+Bassoon1.2+Contrabassoon +Horn1.2.3.4+Percussion+Strings</p> <p>Group-1: Gradual build-up TUTTI</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------------|-------------|------------------------------|------------------------------|----------------------|-------------|---|------------------------------|--|-------|-----------------------|---------------------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Vaughan Williams | Multi | A London Symphony (No. 2) | I. Lento – Allegro risoluto | ORCH+REDUC | 1918 | 3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings | OrchPlay | •Tech7.7.1 Woodwinds+Brasses Orch Crescendo(30-37) | | Interplay_Progression | Orchestrated Crescendo | | WOODWINDS BRASSES modern setting Woodwinds+Brasses: Orch Crescendo (30-37). |
| Varèse | stereo -NAX | Amériques | | ORCH | 1918 - 1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | 4-add | | | | HARP modern setting | |
| Stravinsky | stereo -NAX | L'Histoire du Soldat (Suite) | 1-Part I: Marche du soldat | Ensemble version (7) | 1919 | cl, bsn/cornet(tr), trb/perc/vl, db | Boulez_Cleveland | | | | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting | |
| Stravinsky | stereo -NAX | L'Histoire du Soldat (Suite) | 1-Part I: Marche du soldat | Ensemble version (7) | 1919 | cl, bsn/cornet(tr), trb/perc/vl, db | Boulez_Cleveland | ••Tech5.1 Cl+Bsn+Tbn Doubling(Reh.10, 64-69)+Tutti | 7-59 | Doubling | Fusion | •WOODWINDS: Detached. Accent. •BRASSES: Detached. Accent. | WOODWINDS BRASSES modern setting Clarinet+Bassoon+Trombone: Doubling (Reh.10, 64-69). |
| Stravinsky | stereo -NAX | L'Histoire du Soldat (Suite) | 1-Part I: Marche du soldat | Ensemble version (7) | 1919 | cl, bsn/cornet(tr), trb/perc/vl, db | Boulez_Cleveland | ••Tech6.1 Cl+Tpt+Tbn Coupling(Reh.11,71-83)+Tutti | 7-59 | Coupling | Fusion | •WOODWINDS: Detached. Accent. •BRASSES: Detached. Accent. | WOODWINDS BRASSES modern setting Clarinet Trumpet+Trombone: Coppling (Reh.11,71-83). |
| Stravinsky | stereo -NAX | L'Histoire du Soldat (Suite) | 2-Part I: Music from Scene 1 | Ensemble version (7) | 1919 | cl, bsn/cornet(tr), trb/perc/vl, db | Boulez_Cleveland | | | | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text | |
|------------------|-------------|--------------------|---------------------------------|-------------|-----------------|---|--------------------------------------|--|--|----------------------|--------------------------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing | |
| Ravel | stereo -NAX | La Valse | | ORCH | 1919-20 | 3*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb, tuba/timp, perc, 2harp/strings | Dutoit_OSM | <ul style="list-style-type: none"> Tech5.1.01 Tuba Doubling-Timbral-Reinforce Bass line(Reh.63, 506-525)+Tutti | 10-92 | Doubling | Fusion | <ul style="list-style-type: none"> BRASSES: Detached. Accent. Legato short slurs. | BRASSES modern setting Tuba: Doubling-Timbral-Reinforce Bass line (Reh.63, 506-525). |
| Ravel | stereo -NAX | La Valse | | ORCH | 1919-20 | 3*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb, tuba/timp, perc, 2harp/strings | Dutoit_OSM | <ul style="list-style-type: none"> Tech8.1.1.2.4-#18 Tutti Attack Medium-Sharp-Soft (Reh.94-97) | | Timbral_Manipulation | Attacks: Sharp - Medium - Soft | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Attack Medium-Sharp-Soft (Reh.94-97). | |
| Vaughan Williams | Multi | The Lark Ascending | | ORCH | 1920 | 1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl | OrchPlay | <ul style="list-style-type: none"> Tech9.2.1-#03 Tutti Icon-Sonic Anaphone(74-94) Tech9.2.1a-#03 Solo Vl. Icon-Sonic Anaphone(79-94) | | Exosemantics | Sonic Anaphone | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Icon-Sonic Anaphone (74-94). Solo Violin: Icon-Sonic Anaphone (79-94). | |
| Stravinsky | stereo -NAX | Petrushka | 04-Tableau III: The Moor's Room | ORCH | 1922, vers 1947 | 4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings | Chailly_Concertgebouw | <ul style="list-style-type: none"> Tech1.2.01 Tpt (Comet Piston) Solo(Reh.69, 63-90)+Snare | 10-60 | Basic | Solo | <ul style="list-style-type: none"> BRASSES: Detached. Legato long lines. | BRASSES modern setting Trumpet (Cornet Piston): Solo (Reh.69, 63-90). |
| Ravel | stereo -NAX | Tzigane | | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter | <ul style="list-style-type: none"> | | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting | |
| Analysis to come | | | | | | | | | | | | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | |
|----------|-------------|-----------|-------------|-------------|--|--------------------------------------|--|------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
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Families/Details/Full text
Orch. Tech. | Mode of Playing

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|-----------|-------------|-------------|--|--------------------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter | 4413 |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter | |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |
|------------------|-----------------|-------------------------------|
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Families/Details/Full text
Orch. Tech. | Mode of Playing


















STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|------------------|------------------|-------------|--|--------------------------------------|---|--|-------|------------------|--|--|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | | | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | | | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | | | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting | |
| Ravel | stereo -NAX | Tzigane | ORCH | 1924 | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings | Levine_Wiener Philharmoniker, Mutter |     | | | | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting | |
| Gershwin | stereo -NAX | Rhapsody in Blue | ORCH, solo piano | 1924 | 2fl, 2ob, 3*cl, 2bsn/4horn, 3tr, 3trb, tuba/2altSax, tenSax/timp, 3perc, 2harp, banjo/strings/SOLO piano | Prévin_Pittsburgh symphony |  <ul style="list-style-type: none"> •Tech1.2.01 Tpt1 harmon Solo(15-19)+Tutti | 10-52 | Basic | Solo | •BRASSES: Harmon mute. Detached. accent. | BRASSES modern setting Trumpet harmon mute: Solo (15-19). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------------|---------------|---------------------------|-------------------|-------------|---|---------------------------------|---|-------|---------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Janacek | stereo -NAX | Sinfonietta | I. Allegretto | ORCH | 1926 | 4*fl, 2ob, 2cl, basscl, 2bsn/2horn, 14tr, 4trb, 3tuba/timp, 2perc, harp/strings | Mackerras_Wiener Philharmoniker | <ul style="list-style-type: none"> Tech5&6-#15 Brasses Coupling-Doubling(15-34) | | Coupling - Doubling | Diverse | | BRASSES modern setting Brasses: Coupling - Doubling (15-34). |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> REDUCTION 2 pianos(67mm.) REDUCTION piano-1(67mm.) REDUCTION piano-2(67mm.) TUTTI(67mm.) | | DIVERSE | — | <ul style="list-style-type: none"> STRINGS: Sul Tasto. Accent slurred to Staccato short figure. Pizzicato. Pizzicato harmonic. Glissando up. Glissando (over strings). Fast slurred 32nds including harmonics. (Harmonics: Touched Sixth, Touched Eight, Touched Fourth). Sforzando. Short Appoggiaturas. Slurred figures. Staccatissimo. Marcato. | STRINGS WOODWINDS BRASSES KEYBOARDS modern setting REDUCTION 2 pianos (67mm.). REDUCTION piano-1 (67mm.). REDUCTION piano-2 (67mm.). TUTTI (67mm.). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------|---|-------------------|-------------|--|--------------------------|--|--|--------------------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | | | | | | <ul style="list-style-type: none"> •WOODWINDS: Legato slurred to Staccato short figure with dynamic swell. Staccato. Legato lines. Detached. Sforzando. Legato line including appoggiaturas. Held Dynamic swell. Tenuto. •BRASSES: Staccato. Accent. Accented Staccato. Detached. Sforzando. Short Appoggiaturas. Held Dynamic swell. •PIANO: Staccato, Staccatissimo. Glissando. Sforzando. Legato slurred motives. Arpeggiando Chord. Slurred Appoggiatura to Staccato. | STRINGS WOODWINDS BRASSES KEYBOARDS modern setting |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.1+5.1.00 TUTTI Layers+Doublings(1-67) | By ORDER of APPEARANCE in SCORE | Layering +Doubling | Diverse | | STRINGS WOODWINDS BRASSES KEYBOARDS modern setting TUTTI: Layers+Doublings (1-67). | |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.00 All Layers(1-67) | By ORDER of APPEARANCE in SCORE > | Layering | Diverse | | STRINGS WOODWINDS BRASSES KEYBOARDS modern setting TUTTI: All Layers (1-67). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|-------------------------|--|-------|------------------|-----------------|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |

| | | | | | | | | | | | |
|------------|-------|---------------|---------------------------|-------------------|------|--|----------|---|----------|---------|--|
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> •Tech2.2.01 Ob+E.H+Bsn1.2 L1-DbIReeds Ost(1-4) •Tech2.2.02 Picc+Fl1+Tpt1 L2-Call Mot(5-6) •Tech2.2.03 Ob+E.H+Bsn1.2 L1-DbIReeds Ost(7-13) •Tech2.2.04 Tpt1 L2-Call Mot(10-11) •Tech2.2.05 Cl1+BassCl L3-Wide Haunting Mot(14) •Tech2.2.06 Vl.I+Vc L4-Lament(15) •Tech2.2.07 Piano+Vc+Hn1 L5-Accent Ost(16-17) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting</p> <p>Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (1-4).</p> <p>Piccolo+Flute1+Trumpet1: L2-Call Motive (5-6).</p> <p>Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (7-13).</p> <p>Trumpet1: L2-Call Motive (10-11).</p> <p>Clarinet1+Bass Clarinet: L3-Wide Haunting Motive (14).</p> <p>Violin I+Violoncello: L4-Lament (15).</p> <p>Piano+Violoncello+Horn1: L5-Accent Ostinato (16-17).</p> |
|------------|-------|---------------|---------------------------|-------------------|------|--|----------|---|----------|---------|--|

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|------------|-------|---|-------------------|------|--|----------|---|
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.08 Fl1+Picc, Cl1+BassCl+Vla L3-Wide Haunting Mot(18-20) Tech2.2.09 Vl.I+Vc L4-Lament(20) Tech2.2.10 Piano+Vl.I+Vl.II+Vla+Vc L5-Accent Ost(21-22) Tech2.2.11 Ob1.2+E.H+Tpt1.2+Vl.I+Vl.II+Vla+Vc L5-Accent Ost(23) Tech2.2.12 Hn1+Piano+Vl.I+Vl.II+Vla L5-Accent Ost(24) Tech2.2.13 Ob1.2+E.H+Tpt1.2+Vl.I+Vl.II+Vla+Vc L5-Accent Ost(25) |
|------------|-------|---|-------------------|------|--|----------|---|

| | |
|----------|---------|
| Layering | Diverse |
|----------|---------|

STRINGS WOODWINDS BRASSES KEYBOARDS
 modern setting
 Flute1+Piccolo, Clarinet1+Bass Clarinet+Viola: L3-Wide Haunting Motive (18-20).
 Violin I+Violoncello: L4-Lament (20).
 Piano+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (21-22).
 Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (23).
 Horn1+Piano+Violin I+Violin II+Viola: L5-Accent Ostinato (24).
 Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (25).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------|---|-------------------|-------------|--|--------------------------|---------------------------|---|----------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.14 VI.I+VI.II+Vla L6-Sliding Accent(26-27) Tech2.2.15 Piano(r.h.)+VI.II L7-Exercise Patt(27-30) Tech2.2.16 Hn+Piano(l.h.) L8-Fourth Sweep(27-30) Tech2.2.17 VI.I+Vla L5-Accent Ost(27-29) Tech2.2.18 Piano+Picc+Fl1+Vc L9-Tail Motive(30-31) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting</p> <p>Violin I+Violin II+Viola: L6-Sliding Accent (26-27). Piano (r.h.)+Violin II: L7-Exercise Pattern (27-30). Horn+Piano (l.h.): L8-Fourth Sweep (27-30). Violin I+Viola: L5-Accent Ostinato (27-29). Piano+Piccolo+Flute1+Violoncello: L9-Tail Motive (30-31).</p> | |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | | <ul style="list-style-type: none"> Tech2.2.19 Piano+Ob1 L10-Circumvolut Mot(31-34) Tech2.2.20 Ob2+E.H+Hn1.2.3+Tpt1.2+Tbn1.2+Tuba+Vla+Vc+Db Mgr(32-34) Tech2.2.21 Piano+Cl1+VI.I+VI.II+Vla+Vc L11-Xtended Tail Mot(34-35) Tech2.2.22 VI.I+VI.II+Vla+Vc+Piano+BassCl L15-Lament reverse(35-36) Tech2.2.23 BassCl+Piano+Db L4-Lament(36-37) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting</p> <p>Piano+Oboe1: L10-Circumvolut Motive (31-34). Oboe2+English Horn+Horn1.2.3+Trumpet1.2+Trombone1.2+Tuba+Viola+Violoncello+DoubleBass: Mgr (32-34). Piano+Clarinet1+Violin I+Violin II+Viola+Violoncello: L11-Extended Tail Motive (34-35). Violin I+Violin II+Viola+Violoncello+Piano+Bass Clarinet: L15-Lament reverse (35-36). Bass Clarinet+Piano+DoubleBass: L4-Lament (36-37)</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------|---------------|---------------------------------|----------------------|-------------|---|---------------------------|--|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.24 Vc+Db L13-Bass Line(37-48) Tech2.2.25 Vl.I+VI.II+Vla L12-Semplice Patt(37-47) Tech2.2.26 Fl1+Picc L14-Wacky Mel(41-49) Tech2.2.27 Piano+Vl.I+VI.II+Vc+Db L11-Xtended Tail Mot(48-50) Tech2.2.28 Vc solo L2-Call Mot(50-51) | Layering | Diverse | <p>STRINGS WOODWINDS modern setting</p> <p>Violoncello+DoubleBass: L13-Bass Line (37-48). Violin I+Violin II+Viola: L12-Semplice Pattern (37-47). Flute1+Piccolo: L14-Wacky Melody (41-49). Piano+Violin I+Violin II+Violoncello+DoubleBass: L11-Extended Tail Motive (48-50). Violoncello solo: L2-Call Motive (50-51).</p> | | |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.29 Ob+E.H+Bsn1.2 L1-DbLReeds Ost(53-56) Tech2.2.30 Cl1+BassCl L3-Wide Haunting Mot(57) Tech2.2.31 Vl.I+Vc L4-Lament(58) Tech2.2.32 Ob1.2+E.H+Tpt1.2+Vl.I+VI.II+Vla+Vc L5-Accent Ost(59) Tech2.2.33 Cl1+BassCl L3-Wide Haunting Mot(60) Tech2.2.34 Vl.I+Vc L4-Lament(61) | Layering | Diverse | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (53-56). Clarinet1+Bass Clarinet: L3-Wide Haunting Motive (57). Violin I+Violoncello: L4-Lament (58). Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (59). Clarinet1+Bass Clarinet: L3-Wide Haunting Motive (60). Violin I+Violoncello: L4-Lament (61).</p> | | |






| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | Families/Details/Full text | | |
|------------|-------|---------------|---------------------------|-------------------|-------------|--|-------------------------|---|--|----------------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech2.2.35 Ob+E.H+Bsn1.2 L1-DbIReeds Ost(62-64) Tech2.2.36 Hn1+Piano+VI.I+VI.II+Vla+Vc L5-Accent Ost(66-67) | Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting</p> <p>Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (62-64).</p> <p>Horn1+Piano+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (66-67).</p> |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.00 TUTTI All Doublings(1-67) <p>By ORDER of APPEARANCE in SCORE ></p> | Doubling | Fusion | | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting</p> <p>TUTTI: All Doublings (1-67).</p> |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.01 Picc+Fl1+Tpt1 Doubling-1(5-6) Tech5.1.02 Cl1+BassCl 2Octaves spacing Doubling-1(14) Tech5.1.03 VI.I+Vc 2Octaves spacing Doubling-1(15) Tech5.1.04 Piano+Hn1 Doubling-1(16-17) | Doubling | Fusion | | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting</p> <p>Piccolo+Flute1+Trumpet1: Doubling-1 (5-6).</p> <p>Clarinet1+Bass Clarinet: 2Octaves spacing Doubling-1 (14).</p> <p>Violin I+Violoncello: 2Octaves spacing Doubling-1 (15).</p> <p>Piano+Horn1: Doubling-1 (16-17).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------|---------------|---------------------------------|----------------------|-------------|---|-------------------------|--|----------|------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.05 Fl1+Picc Dovetailing Doubling-1(18) Tech5.1.06 Cl1+BassCl 2Octaves spacing, +Vla 3Octaves Doubling- 1(19-20) Tech5.1.07 VI.I+Vc 2Octaves spacing Doubling- 1(20) | Doubling | Fusion | | STRINGS WOODWINDS modern setting Flute1+Piccolo: Dovetailing Doubling-1 (18). Clarinet1+Bass Clarinet: 2Octaves spacing, +Viola 3Octaves Doubling-1 (19-20). Violin I+Violoncello: 2Octaves spacing Doubling- 1 (20). | |
| Stravinsky | Multi | Quatre études | II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech5.1.08 Piano+Hn1+VI.I+VI.II +Vla Doubling-1(21- 22) Tech5.1.09 Ob1.2+E.H+Tpt1.2+V I.I+VI.II+Vla+Vc Doubling-1(23) Tech5.1.10 Piano+Hn1+VI.I+VI.II +Vla Doubling-1(24) Tech5.1.11 Ob1.2+E.H+Tpt1.2+V I.I+vI.II+Vla+Vc Doubling-1(25) | Doubling | Fusion | | STRINGS WOODWINDS BRASSES KEYBOARDS modern setting Piano+Horn1+Violin I+Violin II+Viola: Doubling-1 (21-22). Oboe1.2+English Horn+trumpet1.2+Violin I+Violin II+Viola+Violoncello: Doubling-1 (23). Piano+Horn1+Violin I+Violin II+Viola: Doubling-1 (24). Oboe1.2+English Horn+trumpet1.2+Violin I+Violin II+Viola+Violoncello: Doubling-1 (25). | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|------------|-------|---|-------------------|-------------|--|--------------------------|-------------------------|---|-------|------------------|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | | <ul style="list-style-type: none"> Tech5.1.12 Hn1+Piano(l.h.) Doubling-1(27-30) Tech5.1.13 Vl.I+Vla Doubling-2(27-29) Tech5.1.14 Piano+Vl.I+Vl.II+Picc Doubling-1(34) Tech5.1.15 Vl.I+Vl.II+Vla+Vc+BassCl+Piano Doubling-2(35-36) Tech5.1.16 BassCl+Piano+Db Doubling-1(36-37) | | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES KEYBOARDS</p> <p>modern setting Horn1+Piano (l.h.): Doubling-1 (27-30). Violin I+Viola: Doubling-2 (27-29). Piano+Violin I+Violin II+Piccolo: Doubling-1 (34). Violin I+Violin II+Viola+Violoncello+Bass Clarinet+Piano: Doubling-2 (35-36). Bass Clarinet+Piano+DoubleBass: Doubling-1 (36-37).</p> | |
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | | <ul style="list-style-type: none"> Tech5.1.17 Piano Doubling-2(37-48) Tech5.1.18 Piano+Vl.I+Vl.II Doubling-1(49) | | Doubling | Fusion | <p>STRINGS KEYBOARDS modern setting Piano: Doubling-2 (37-48). Piano+Violin I+Violin II: Doubling-1 (49).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-----|-----------|-------------|-------------|-------------|--------------------------|---------------------------|--|-------|------------------|-----------------|-------------------------------|----------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text |

| | | | | | | | |
|------------|-------|---|-------------------|------|--|----------|--|
| Stravinsky | Multi | Quatre études II. Excentrique. Moderato | ORCH+REDUC (1-52) | 1928 | 2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings | OrchPlay | |
|------------|-------|---|-------------------|------|--|----------|--|

-  •Tech5.1.19
Cl1+BassCl 2Octaves spacing Doubling-1(57)
-  •Tech5.1.20
VI.I+Vc 2Octaves spacing Doubling-1(58)
-  •Tech5.1.21
Ob1.2+E.H+Tpt1.2+V I.I+VI.II+Vla+Vc Doubling-1(59)
-  •Tech5.1.22
Cl1+BassCl 2Octaves spacing Doubling-1(60)
-  •Tech5.1.23
Piano+Hn1+VI.I+VI.II +Vla+Vc Doubling-1(66-67)

Doubling Fusion

STRINGS WOODWINDS BRASSES KEYBOARDS
 modern setting
 Clarinet1+Bass Clarinet: 2Octaves spacing Doubling-1 (57).
 Violin I+Violoncello: 2Octaves spacing Doubling-1 (58).
 Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: Doubling-1 (59).
 Clarinet1+Bass Clarinet: 2Octaves spacing Doubling-1 (60).
 Piano+Horn1+Violin I+Violin II+Viola+Violoncello: Doubling-1 (66-67).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



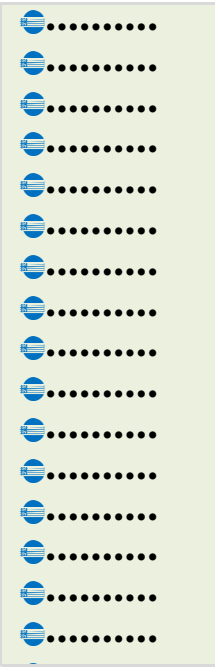
Adler

| Orchestration Techniques Examples Modern | | |
|--|------------------------|---|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|-------------------|-------|---------------|---------------------------------|----------------------|------|--|----------|
| Stravinsky | Multi | Quatre études | IV. Madrid. Allegro con moto | ORCH+REDUC (1-44) | 1928 | 3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/stri ngs | OrchPlay |
|-------------------|-------|---------------|---------------------------------|----------------------|------|--|----------|

Complete Analysis to come



DIVERSE

- STRINGS: Detached accented. Staccato Spiccato. Staccato accented. Sforzando. Legato short slurs, accented. Appoggiaturas. Pizzicato. Legato short slurs. Tenuto slurred to Staccato. Spiccato fast repeated notes. Slurred Staccato. Long Legato vs accented detached notes. Double, Triple, Quadruple stops. Con sordino.

STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_h_Soloists |
| | | | | | | | 4413 |

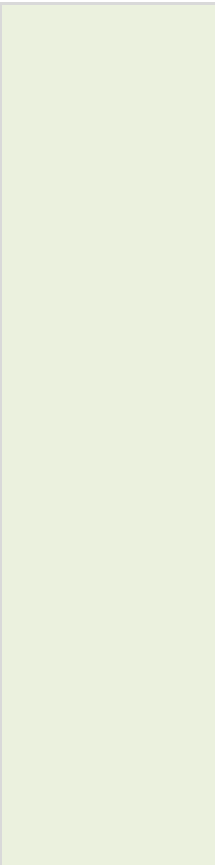


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Orchestration Techniques Examples Modern

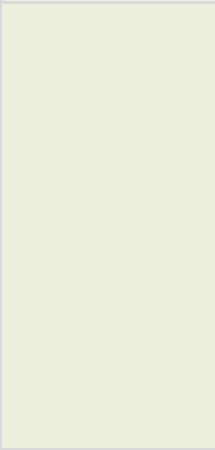
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

Stravinsky Multi Quatre études IV. Madrid. ORCH+REDUC 1928 3*fl, 3*ob, 3cl, OrchPlay
Allegro con moto (1-44) 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings



•WOODWINDS: STRINGS WOODWINDS BRASSES PERCUSSION
 Detached accented. KEYBOARDS modern setting
 Staccato. Staccato accented.
 Sforzando. Legato patterns. Legato short slurs. Accents.
 Trills. Appoggiaturas.
 Tenuto slurred to Staccato. Marcato short. Marcato.
 Double Tonguing.
 Long Legato lines.
 •BRASSES:
 Detached. Legato short slurs. Accents.
 Staccato accented.
 Sforzando.
 Staccato. Detached accented. Legato lines. Con sordino.
 Senza sordino.
 Double Tonguing.
 Accented Staccato.

Stravinsky Multi Quatre études IV. Madrid. ORCH+REDUC 1928 3*fl, 3*ob, 3cl, OrchPlay
Allegro con moto (1-44) 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings



•TIMPANI: STRINGS WOODWINDS BRASSES PERCUSSION
 Detached. KEYBOARDS modern setting
 Sforzando.
 •PIANO: Detached.
 Legato short slurs, accented. Marcato short. Accented Staccato.
 Sforzando.
 Accented Detached.
 Appoggiaturas.
 Glissando.

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | |
|------------|------------|-----------------------|--------------------------------|-------------------|-------------|--|---|--|--|----------------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Stravinsky | Multi | Quatre études | IV. Madrid. Allegro con moto | ORCH+REDUC (1-44) | 1928 | 3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech3.3-#04 Tutti(11-26) Tech3.3-#04b0 Ob1+Fl1.2 Heteroph(13-26) Tech3.3-#04b1 Ob1(13-26) Tech3.3-#04b2 Ob1+Fl2(13-26) Tech3.3-#04b3 Ob1+Fl1(13-26) Tech3.3-#04c Clar2.3+timp.+Strings(11-26) | Layers_Textures | Heterophonic Texture | | <p>STRINGS WOODWINDS BRASSES PERCUSSION modern setting</p> <p>Tutti: Heterophonic texture (11-26). Oboe1+Flute1.2: Heterophonic texture (13-26). Oboe1: single line (13-26). Oboe1+Flute2: Heterophonic texture (13-26). Oboe1+Flute1: Heterophonic texture (13-26). Clarinet 2.3+Timpani+Strings: Background-2 (11-26).</p> |
| Stravinsky | Multi | Quatre études | IV. Madrid. Allegro con moto | ORCH+REDUC (1-44) | 1928 | 3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings | OrchPlay | <ul style="list-style-type: none"> Tech6.1-#08 Tutti(1-10) Tech6.1-#08a WW+Strings(7-10)+Horns(9-10) | Coupling | Fusion | | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Tutti: Coupling-Fusion (1-10). Flute1.2+Clarinet1.2.3+Bassoon1.2+Strings (7-10)+Horns1.2.3.4 (9-10).</p> |
| Prokofiev | stereo-NAX | Lieutenant Kije Suite | I. Birth of Kijé | ORCH | 1934 | picc, 2fl, 2ob, 2cl, tenorsax, 2bsn/4horn, 2*tr, 3trb, tuba/3perc, pno-cel, harp/strings | Abbado_Chicago Symphony Orchestra | <ul style="list-style-type: none"> | | | | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting</p> |
| Prokofiev | stereo-NAX | Lieutenant Kije Suite | I. Birth of Kijé | ORCH | 1934 | picc, 2fl, 2ob, 2cl, tenorsax, 2bsn/4horn, 2*tr, 3trb, tuba/3perc, pno-cel, harp/strings | Abbado_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech1.2 Picc Solo (7-25)+Fl+Snare+Violin pizz | 7-23 | Basic | Solo | <p>STRINGS WOODWINDS PERCUSSION modern setting</p> <p>Piccino: Solo (7-25)+Flute+Snare+Violin I Pizzicato.</p> |
| Hindemith | stereo-NAX | Der Schwanendreher | 2. Nun laube, Lindlein, laube! | ORCH, Viola solo | 1935 | SOLOvla/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db | Shallon_Bavarian Radio Orchestra_T. Zimmerman | <ul style="list-style-type: none"> Tech1.2 Viola Solo(1-31) | | Basic | Solo | <p>STRINGS HARP modern setting</p> <p>Tech1.2 Viola Solo (1-31).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|-----------|-------------|--------------------|--------------------------------|-------------------|-------------|---|--|--|-------|------------------|----------------------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Hindemith | stereo -NAX | Der Schwanendreher | 2. Nun laube, Lindlein, laube! | ORCH, Viola solo | 1935 | SOLOvlna/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db | Shallon_Bavaria n Radio Orchestra_T. Zimmerman | <ul style="list-style-type: none"> Tech2.3 Harp accomp Solo Viola Mgr(1-31) | | Layering | Middleground | | <p>STRINGS HARP modern setting</p> <p>Tech2.3 Harp accompaniment Solo Viola Middleground (1-31).</p> |
| Berg | stereo -NAX | Violin Concerto | I. Andante, Allegretto | ORCH, solo violin | 1935 | 2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin | Abbado_Orchestra Moxart_Faust | <ul style="list-style-type: none"> Tech2.2.3.00 All Layers(38-56)+Tutti | 10-61 | Layering | Diverse | <ul style="list-style-type: none"> •STRINGS: Slurred Staccato. Legato lines. Pizzicato. Col legno. Marcato. Legato short slurs. Legato Tenuto. Tenuto. •WOODWINDS: Legato short slurs to Staccato. Dynamic swells. Legato lines. Slurred Staccato. •BRASSES: Con sordino. Legato short slurs to Staccato. Staccato. Legato lines. Tenuto. •HARP: Rolled Chords. •PERCUSSION: Detached. Marcato. Short Rolls. Staccato. | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting</p> <p>Tutti: All Layers (38-56).</p> |
| Berg | stereo -NAX | Violin Concerto | I. Andante, Allegretto | ORCH, solo violin | 1935 | 2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin | Abbado_Orchestra Moxart_Faust | <ul style="list-style-type: none"> Tech2.2.3.01 Solo VI. Fgr-1(38-50)+Tutti Tech2.2.3.02 Cl1.2, +BassCl, +Bsn1 Mgr(38-47)+Tutti Tech2.2.3.03 Ob1+VI.I pizz Fgr-2(41-45)+Tutti | | Layering | Diverse | | <p>STRINGS WOODWINDS modern setting</p> <p>Solo Violin: Foreground-1 (38-50). Clarinet1.2, +BassClarinet, +Bassoon1: Middleground (38-47). Oboe1+Violin I pizzicato: Foreground-2 (41-45).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text | |
|---------------|-------------|---|------------------------------------|-------------------|-------------|---|--------------------------------|--|--|-----------------------|-------------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing | |
| Berg | stereo -NAX | Violin Concerto | I. Andante, Allegretto | ORCH, solo violin | 1935 | 2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin | Abbado_Orchestra Moxart_Faust | <ul style="list-style-type: none"> Tech2.2.3.04 Tbn1 sord+Vla col legno, Tbn2 sord+Vc+Db col legno Fgr-3(45-51)+Tutti | 10-61 | Layering | Diverse | BRASSES modern setting Trombone1 con sordino+Viola col legno, Trombone2 con sordino+Violoncello+Doublebass col legno: Foreground-3 (45-51). | |
| Berg | stereo -NAX | Violin Concerto | I. Andante, Allegretto | ORCH, solo violin | 1935 | 2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin | Abbado_Orchestra Moxart_Faust | <ul style="list-style-type: none"> Tech2.2.3.05 Fl1+VI.II pizz Fgr-2(47-53)+Tutti Tech2.2.3.06 Horn1.2 Mgr(47-54)+Tutti Tech2.2.3.07 Tbn1 sord, Bsn1.2+Vc pizz, +Db pizz Fgr-3(50-56)+Tutti | | Layering | Diverse | STRINGS WOODWINDS BRASSES modern setting Flute1+Violin II pizzicato: Foreground-2 (47-53). Horn1.2: Middleground (47-54). Trombone1 con sordino, Bassoon1.2+Violoncello pizzicato, +Doublebass pizzicato: Foreground-3 (50-56). | |
| Berg | stereo -NAX | Violin Concerto | I. Andante, Allegretto | ORCH, solo violin | 1935 | 2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin | Abbado_Orchestra Moxart_Faust | <ul style="list-style-type: none"> Tech2.2.3.08 VI.I, Vla, Vc+Db, +VI.II Fgr-1(50-56)+Tutti Tech2.2.3.09 Cl1.2, +Fl1.2 Mgr(54-56)+Tutti Tech2.2.3.10 Solo VI. Fgr-2(54-56)+Tutti | | Layering | Diverse | STRINGS WOODWINDS modern setting Violin I, Viola, Violoncello+Doublebass, +Violin II: Foreground-1 (50-56). Clarinet1.2, +Flute1.2: Middleground (54-56). Solo Vloin: Foreground-2 (54-56). | |
| Webern | stereo -NAX | Fuga Ricercata) a 6 voci (No. 2 aus Bach Musikalischen Opfer) | No. 2 aus Bach Musikalischen Opfer | ORCH | 1935 | fl, ob, e.h., cl, basscl, bsn/horn, tr, trb/timp, harp.strings | Boulez_Berliner Philharmoniker | <ul style="list-style-type: none"> Tech7.5-#16 Tutti KlangfarbenMelodie(1-33) | | Interplay_Progression | Klangfarben Melodie | <ul style="list-style-type: none"> WOODWINDS: Detached. Tenuto. Legato Motives. Accents. BRASSES: Con Sordino. Detached. Tenuto. Legato Motives. HARP: Detached. Tenuto. | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: KlangfarbenMelodie (1-33). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text | |
|----------|-------------|-------------------------------------|-----------------------|-------------|-------------|--|----------------------------------|--|--|----------------------|-------------------------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing | |
| Bartok | stereo -NAX | Music for Strings, Perc and Celesta | I. Andante tranquillo | ORCH | 1936 | String Orchestra/perc | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech3.6 Strings,+Timp Polyphonic Fugal(1-55, 57, 59-60, 63-64) | 5-24 | Layers_Relationships | Polyphonic Relationship | <ul style="list-style-type: none"> STRINGS: Con sordino. Senza sordino. Lage Legato lines. Slurred Tenuto. Glissandi. Tremolo bowed unmeasured. TIMPANI: Roll (trill). Cymbals: Roll (trill). Bass drum: Detached. CELESTA: Fast 32nds patterns. | STRINGS PERCUSSION modern setting Strings,+Timpani: Polyphonic Fugal (1-55, 57, 59-60, 61-64). |
| Bartok | stereo -NAX | Music for Strings, Perc and Celesta | I. Andante tranquillo | ORCH | 1936 | String Orchestra/perc | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech3.1 Strings Monophonic(56, 58, 61-62) | 5-24 | Layers_Textures | Monophonic Texture | | STRINGS modern setting Strings: Monophonic (56, 58, 61-62). |
| Barber | stereo -NAX | Symphony No. 1 | Section 1 | ORCH | 1936 | picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings | Alsop_Royal Scottish Nat Orch | <ul style="list-style-type: none"> Tech2. +5.1 All Layers+Doublings(133-136) | 10.29 | Layers - Doubling | Diverse | <ul style="list-style-type: none"> STRINGS: Trill. Legato large. Detached. Accent. WOODWINDS: Legato large. Trill. Detached. Accent. BRASSES: Legato large. Gliss down. Detached. Accent. TIMPANI: Roll. | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: All Layers+Doublings (133-136). |
| Barber | stereo -NAX | Symphony No. 1 | Section 1 | ORCH | 1936 | picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings | Alsop_Royal Scottish Nat Orch | <ul style="list-style-type: none"> Tech2.2.00 Tutti Fgr(133-136) | | Layering | Foreground | | WOODWINDS BRASSES modern setting Tutti: Foreground (133-136). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text |
|----------|-------------|-----------------------|--------------------|-------------------|-------------|--|---|--|--|-----------------|-------------------------------|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Barber | stereo -NAX | Symphony No. 1 | Section 1 | ORCH | 1936 | picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings | Alsop_Royal Scottish Nat Orch | <ul style="list-style-type: none"> Tech2.2.01 Cl1.2 Fgr(133-135)+Tutti Tech2.2.02 Horn1.2.3.4 Gliss Fgr(135-136)+Tutti | 10-29 | Layering | Foreground | <p>WOODWINDS BRASSES modern setting</p> <p>Clarinet1.2: Foreground (133-135). Horn1.2.3.4: Gliss Foreground (135-136).</p> |
| Bartok | stereo -NAX | Violin Concerto No. 2 | III. Allegro molto | ORCH, solo violin | 1938 | 2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin | Lintu_Finnish Radio Orchestra_Tetzl aff | <ul style="list-style-type: none"> Tech2.00 All Layers(592-601) | 10-84 | Layering | Diverse | <ul style="list-style-type: none"> •STRINGS: Legato line. Tremolo bowed unmeasured. •WOODWINDS: Detached held. •BRASSES: Detached held. Marcato. Trombone Harmonics Glissando. <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Tutti: All Layers (592-601).</p> |
| Bartok | stereo -NAX | Violin Concerto No. 2 | III. Allegro molto | ORCH, solo violin | 1938 | 2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin | Lintu_Finnish Radio Orchestra_Tetzl aff | <ul style="list-style-type: none"> Tech2.2.01 Tpt1.2+Horn1.2.3.4+Ob1.2+Cl1.2+Cbsn Fgr(592-593)+Tutti Tech2.2.02 Tpt1.2+Horn1.2.3.4+Bsn1+Cbsn Fgr(593-601)+Tutti Tech2.2.03 Tbn1.2.3 Harm Gliss Fgr-2(593-601)+Tutti | 10-84 | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Trumpet1.2+Horn1.2.3.4+Oboe1.2+Clarinet1.2+Contrabassoon: Foreground (592-593). Trumpet1.2+Horn1.2.3.4+Bassoon1+Contrabassoon: Foreground (593-601). Trombone1.2.3 Harmonics Glissando: Foreground-2 (593-601).</p> |
| Bartok | stereo -NAX | Violin Concerto No. 2 | III. Allegro molto | ORCH, solo violin | 1938 | 2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin | Lintu_Finnish Radio Orchestra_Tetzl aff | <ul style="list-style-type: none"> Tech2.3.01 Strings Line 3 Oct Mgr(592)+Tutti Tech2.3.02 Strings Trem Mgr(593-601)+Tutti | | Layering | Middleground | <p>STRINGS WOODWINDS BRASSES modern setting</p> <p>Strings Line 3 Oct: Middleground (592). Strings Tremolo: Middleground (593-601).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ | Orchestration Techniques Examples Modern | | | | |
|---------------|-------------|---------------------------|-----------------|-------------|-------------|--|-----------------------------------|--|--|----------------------|-------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Hindemith | stereo -NAX | Nobilissima Visione | 3. Passacaglia | ORCH | 1938 | 2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings | Abbado_Berliner Philharmoniker | <ul style="list-style-type: none"> Tech3.1.00 Horn1.2.3.4+Tpt1.2+Tbn1.2.3 Monophonic(1-6) | 11-10 | Layers_Textures | Monophonic Texture | | BRASSES modern setting Horn1.2.3.4+Trumpet1.2+Trombone1.2.3: Monophonic Texture (1-6). |
| Hindemith | stereo -NAX | Nobilissima Visione | 3. Passacaglia | ORCH | 1938 | 2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings | Abbado_Berliner Philharmoniker | <ul style="list-style-type: none"> Tech3.5.1.00 build-up to Tutti Polyphonic(7-48) | 11-10 | Layers_Relationships | Polyphonic Relationship | | STRINGS WOODWINDS BRASSES modern setting Build-up to Tutti: Polyphonic Relationship (7-48). |
| Hindemith | stereo -NAX | Nobilissima Visione | 3. Passacaglia | ORCH | 1938 | 2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings | Abbado_Berliner Philharmoniker | <ul style="list-style-type: none"> Tech5.1.00 Horn1.2.3.4+Tpt1.2+Tbn1.2.3 Doubling in octave(1-6) | 11-10 | Doubling | Fusion | •BRASSES: Detached Tenuto 8ths,quarters,halfs F. | BRASSES modern setting Horn1.2.3.4+Trumpet1.2+Trombone1.2.3: Doubling in octave (1-6). |
| Khatchaturian | stereo -NAX | Gayane, Suite No. 3 | VI. Sabre Dance | ORCH | 1942 | picc, 2fl, 2ob, e.horn, 2cl, basscl, sax alto, 2bsn/4horn, 3tr, 3trb /timp, 2harp, Pno/strings | Fischer_Hungarian State Orchestra | <ul style="list-style-type: none"> Tech1.2.01 Tbn1 Gliss+Tpt1 sord Gliss Solo(10-34)+Tutti | 10-82 | Basic | Solo | •BRASSES: Con sordino. Senza sordino. Glissando slurred. | BRASSES modern setting Trombone1 Glissando+Trumpet1 con sordino Glissando: Solo (10-34). |
| Hindemith | stereo -NAX | Sinfonische Metamorphosen | II. Scherzo | ORCH | 1943 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings | Szell_Cleveland Orchestra | <ul style="list-style-type: none"> Tech2.00 VI.I- Transit, Brasses+Timp Fugato 6 Layers-Voices(151-204)+Tutti Tech2.01 VI.I- Transit, Brasses Fugato(151-163)+Tutti Tech2.02 Brasses+Timp Fugato 6 Layers-Voices(160-204)+Tutti | | Layering | Diverse | •BRASSES: Detached, Short slurs. Accents. Staccato. •TIMPANI: Detached | BRASSES PERCUSSION modern setting Violin I: Transit, Brasses+Timpani: Fugato 6 Layers-Voices (151-204). Violin I: Transit, Brasses: Fugato (151-163). Brasses+Timpani: Fugato 6 Layers-Voices (160-204). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|------------------|------------|---------------------------|-------------------------------------|-------------|-------------|--|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| Hindemith | stereo-NAX | Sinfonische Metamorphosen | III. Andantino | ORCH | 1943 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings | Szell_Cleveland Orchestra |
| Vaughan Williams | Multi | Symphony No. 8 | I. Fantasia (Variazioni senza tema) | ORCH | 1943 | 2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings | OrchPlay |
| Vaughan Williams | Multi | Symphony No. 8 | I. Fantasia (Variazioni senza tema) | ORCH | 1943 | 2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings | OrchPlay |
| Vaughan Williams | Multi | Symphony No. 8 | I. Fantasia (Variazioni senza tema) | ORCH | 1943 | 2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings | OrchPlay |

Complete Analysis to come



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

| | | | |
|-----------------------|-------------------------|--|--|
| Layers_Relationships | Polyphonic Relationship | | BRASSES PERCUSSION modern setting Tutti: Polyphonic (151-204). |
| DIVERSE | _ | <ul style="list-style-type: none"> •STRINGS: Legato slurs. Legato lines. Detached. Pizzicato. •WOODWINDS: Legato lines. Cantabile. Detached. Tenuto. •BRASSES: Legato lines. •TIMPANI: Roll (trill). Detached. | STRINGS WOODWINDS BRASSES PERCUSSION modern setting |
| Interplay_Progression | Orchestrated Crescendo | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Orchestrated Crescendo (140-161). |
| | | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|-------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

| Families/Details/Full text |
|-------------------------------|
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|------------------|-------|----------------|-------------|------|------|---|----------|
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings | OrchPlay |
|------------------|-------|----------------|-------------|------|------|---|----------|

Complete Analysis to come

DIVERSE

- STRINGS: Legato. Detached. Marcato. Staccato. Tenuto. Dynamic swells. Pizzicato. Spiccato. Tremolo bowed unmeasured.
- WOODWINDS: Legato. Detached. Dynamic swells. Tenuto. Staccato.
- BRASSES: Legato. Detached. Dynamic swells. Tenuto. Staccato. Con sordino. Senza sordino.
- HARP: Detached notes, chords. Tremolo unmeasured. Legato lines.
- CELESTA: Legato lines.

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ Adler | Orchestration Techniques Examples Modern | | | |
|------------------|-------|----------------|-----------------|-------------------|-------------|--|-------------------------|---|--|-----------------|---|--|
| | | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | | | | |
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings) | OrchPlay | | - | - | <ul style="list-style-type: none"> •TIMPANI: Roll (trill). •Glockenspiel: Detached. Tremolo unmeasured. •Vibraphone: Detached chords with Tremolo motor. •Tubular bells: Detached. •Tuned Gongs: Detached. •Cymbals: Detached. Roll (trill). •Bass drum: Roll (trill). | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting |
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings) | OrchPlay | <ul style="list-style-type: none"> •Tech5.1-#03 Tutti(18-25) •Tech5.1-#03a Tr1+Glock+Tub.bells+Gongs+Harps1.2 Doubling(19-23) | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting</p> <p>Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (18-25). Trumpet1+Glockenspiel+Tubular bells+Gongs+Harps1.2+Cymbal: Doubling (19-23).</p> | |
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings) | OrchPlay | <ul style="list-style-type: none"> •Tech6.1-#07 Tutti(18-25) •Tech6.1-#07a Tr1+Glock+TubBell+Gongs+Harp1.2 Coupling(19-23) | Coupling | Fusion | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting</p> <p>Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (18-25). Trumpet1+Glockenspiel+Tubular bells+Gongs+Harps1.2: Coupling-Fusion (19-23).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text | |
|------------------|------------|------------------------------------|---------------------|----------------------|-------------|--|--|--|--|--|-------------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing | |
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings) | OrchPlay | <ul style="list-style-type: none"> Tech6.3-#10 Tutti(74-90) Tech6.3-#10 Tutti(77-90) | Coupling | Alteration timbral> | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (74-90). Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (77-90). | |
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings) | OrchPlay | <ul style="list-style-type: none"> Tech6.3-#10a Vibra+VI.I+II Doubling-Alteration(81-90) Tech6.3-#10aa Vibra Coupl-Alter-Primary(81-90) Tech6.3-#10aaa VI.I+II Coupl-Altering(81-90) | Coupling | Coupling Alteration: Primary / Altering instruments | | STRINGS PERCUSSION modern setting Vibraphone+Violin I+Violin II: Doubling-Alteration (81-90). Vibraphone: Coupling-Alteration Primary instrument (81-90). Violin I+Violin II: Coupling-Alteration Altering instruments (81-90). | |
| Vaughan Williams | Multi | Symphony No. 8 | IV. Toccata | ORCH | 1943 | 2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings) | OrchPlay | <ul style="list-style-type: none"> Tech8.13-#17 Tutti Timbral Alteration(18-25) Tech8.13.1-#17a Glock+Tub Bells+Gongs Altering Instr.(19-23) Tech8.13.2-#17aa Tr+Harps Being Altered(19-23) | Timbral_Manipulation | TIMBRAL Alteration: Altering / Being altered instruments | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (18-25). Glockenspiel+Tubular bells+Gongs: Altering instruments (19-23). Trumpet1+Harps1,2: Being altered (19-23). | |
| Britten | stereo-NAX | Serenade Op. 31 for Tenor and Horn | I. Prologue (horn), | Tenor, Horn, Strings | 1943 | Tenor, Horn/Strings | Bedford, S_English Chamber Orchestra_Lang ridge, Lloyd | <ul style="list-style-type: none"> Tech1.2.01 Horn Solo(1-14) | 9-4 | Basic | Solo | HORNS: Detached. Legato short slurs. Dynamic swells. Accent. Tenuto. | BRASSES modern setting. Horn: Solo (1-14). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text | |
|-----------|-------------|----------------|-------------|-------------|-------------|---|-----------------------------------|--|--|--------------------|-------------------------------|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing | |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | •Tech2.2, 2.3, 2.4.+5.1.00 Fgr, Mgr, Bass Line, Doublings(1-8)+Tutti | 11-13 | Layers + Doublings | Diverse | •STRINGS: Detached. Accents. Tenuto. Fast Detached. Legato short slurs. •WOODWINDS: Legato. Slurred Tenutos. •BRASSES: Detached. Tenuto. | STRINGS WOODWINDS BRASSES modern setting Tutti: Foreground, Middleground, Bass Line, Doublings (1-8). |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | •Tech2.2, 2.3, 2.4.+5.1.00 Fgr, Mgr, Bass Line(1-8)+Tutti | 11-13 | Layering | Diverse | | STRINGS WOODWINDS BRASSES modern setting Tutti: Foreground, Middleground, Bass Line (1-8). |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | •Tech2.2.00 Cl.1 Fgr(4-6)+Tutti •Tech2.2.01 Fl.1 Fgr(5-8)+Tutti | 11-13 | Layering | Foreground | | WOODWINDS modern setting Clarinet1: Foreground (4-6). Flute1: Foreground (5-8). |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | •Tech2.3.01 VI.I+VI.II+Vla Mgr(1-8)+Tutti | 11-13 | Layering | Middleground | | STRINGS modern setting Violin I+Violin II+Viola: Middleground (1-8). |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | •Tech2.4.00 Db+Vc Bass Line (1-8)+Tutti | 11-13 | Layering | Background | | STRINGS modern setting DoubleBass+Violoncello: Bass Line (1-8). |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | •Tech5.1.00 Tuba Doubling-Timbral Bass Line(1-3)+Tutti | 11-13 | Doubling | Fusion | | BRASSES modern setting Tuba: Doubling-Timbral (1-3). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|-----------|-------------|----------------|------------------|-------------|-------------|---|-----------------------------------|--|-------|----------------------|----------------------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | <ul style="list-style-type: none"> Tech5.1.01 BassCl Doubling-Timbral Fgr(4-6)+Tutti Tech5.1.02 Bsn1.2 Doubling-Timbral Fgr(6-8)+Tutti | 11-13 | Doubling | Fusion | | <p>WOODWINDS modern setting</p> <p>Bass Clarinet: Doubling-Timbral Foreground (4-6).</p> <p>Bassoon1.2: Doubling-Timbral Foreground (6-8).</p> |
| Prokofiev | stereo -NAX | Symphony No. 5 | III. Adagio | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | <ul style="list-style-type: none"> Tech8.6.2.00 BassCl Timbre Dark(4-6)+Tutti Tech8.6.2.01 Bsn1.2 Timbre Dark(6-8)+Tutti | 11-13 | Timbral_Manipulation | Timbre Dark | | <p>WOODWINDS modern setting</p> <p>Bass Clarinet: Timbre Dark 4-6).</p> <p>Bassoon1.2: Timbre Dark (6-8).</p> |
| Sessions | stereo -NAX | Symphony No. 2 | IV. Allegramente | ORCH | 1944 - 1946 | 3fl, 3ob, 3cl, 2bsn/4horn, 3tr, 3trb, 1tuba/timp, perc, piano/strings | Blomstedt, San Francisco Symphony | <ul style="list-style-type: none"> Tech2.2.01 Ob1.2+Pno, Cl1.2, +BassCl, E.H.+Tbn1 sord, Fgr-1(72-78)+Tutti Tech2.2.02 Tbn1.2.3 sord. +Bsn1.2+Pno+Db pizz Fgr-2(73-76)+Tutti | 10-80 | Layering | Foreground | <ul style="list-style-type: none"> STRINGS: Pizzicato. WOODWINDS: Detached. Accent. Staccato. Trills. Legato lines. Staccato. BRASSES: Con sordino. Detached. Accent. Staccato. PIANO: Detached. Accent. Staccato. | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>KEYBOARDS modern setting</p> <p>Oboe1.2+Piano, Clarinet1.2, +Bass Clarinet, English Horn+Trombone1 con sordino Foreground-1(72-78).</p> <p>Trombone1.2.3 con sordino+Bassoon1.2+Piano+Dooublebass pizzicato Foreground-2(73-76).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|---|-----------------------------|-------------|-------------|--|--|--|-------|--|-----------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.+5.+8.00 Solo Harp, Mgr, Background, Doublings, Attack, Fusing, Granular(1-14)+Tutti | | Solo + Layering +Doubling + Timbral Manipulation | Diverse | <ul style="list-style-type: none"> •STRINGS: Tremolo fingered unmeasured. Pizzicato. •BRASSES: Con Sordino. Detached Staccato Accent. •HARP: Chords. Accents. Glissando. Detached 8ths. Staccato. Sforzando. •PERCUSSION: Held, Sustain. | STRINGS BRASSES PERCUSSION HARP modern setting. Tutti: Solo Harp, Middleground, Background, Doublings, Attack, Fusing, Granular (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> •Tech 1.2 Solo Harp(1-14)+Tutti | | Basic | Solo | | HARP modern setting. Solo Harp (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.0.00 Solo Harp, Mgr, Background(1-14)+Tutti | | Layering | Diverse | | STRINGS HARP modern setting. Solo Harp, Middleground, Background (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.3.00 Db Mgr Line(1-14)+Tutti | | Layering | Middleground | | STRINGS modern setting. DoubleBass: Middleground Line (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.4.00 VI.I+VI.II+Vla+Vc tremolo Bgr(1-14)+Tutti | | Layering | Background | | STRINGS modern setting. Violin I+Violin II+Viola+Violoncello tremolo: Background (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.1.1.00 Horn1.2.3.4+Tpt1.2+Tbn1.2.3+Tuba Attack Sharp(7)+Tutti | | Timbral_Manipulation | ATTACK Sharp | | BRASSES modern setting. Horn1.2.3.4+Trumpet1.2+Trombone1.2.3+Tuba: Attack Sharp (7)+Tutti. |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------------|-------------|---|-----------------------------|-------------|-------------|--|--|---|-------|----------------------|---------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | •Tech 8.8.1.00 VI.I+VI.II+Vla+Vc tremolo Granular(1-14)+Tutti | | Timbral_Manipulation | Timbre Granular | | STRINGS modern setting. Violin I+Violin II+Viola+Violoncello tremolo: Granular (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | X. » Variation I [The Harp] | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | •Tech 8.12.1.00 Cymbal, Gong Fusing(1-14)+Tutti | | Timbral_Manipulation | FUSING Role Instr.(s) | | PERCUSSION modern setting. Cymbal, Gong: Fusing (1-14). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | •Tech1.2 WW Family as Soli (Fugue Reh.A-E) | 8-31 | Basic | Solo | •WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large. | WOODWINDS modern setting Woodwind Family as Soli (Fugue Reh.A-E). Instruments join in gradually [Piccolo, Flute1.2, Oboe1.2, Cl1.2, Bsn1.2] [•Adler: WW [1,3] Contrapuntal Writing for Winds] |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | •Tech3.6.00 WW Family Polyphonic(Fugue Reh.A-E, 1-55) | | Layers_Relationships | Polyrhythmic Relationship | | WOODWINDS modern setting Woodwind Family: Polyphonic (Fugue Reh.A-E, 1-55). |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | •Tech2. +5.00 All Layers +Doublings(129-136)+Tutti | 10-83 | Layers - Doublings | Diverse | •STRINGS: Legato large. Detached. Accent. Legato short slurs. •WOODWINDS: Sforzando. Detached. Tenuto. Legato short slurs. Staccato. •BRASSES: Detached. Accent. Marcato. Legato short slurs. •HARP: Sforzando. Staccato Marcato Chords. | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: All Layers +Doublings (129-136). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text |
|-----------|-------------|---|---|-------------|-------------|---|--|--|--|-----------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> Tech2.2.01 Tbn1.2.3 Fgr(129-136)+Tutti Tech2.2.02 WW Fgr-2(129-136)+Tutti | 10-83 | Layering | Foreground | <p>WOODWINDS BRASSES modern setting.</p> <p>Trombone1.2.3: Foreground (129-136).</p> <p>Woodwinds: Foreground-2 (129-136).</p> |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> Tech2.3.01 Horn1.2.3.4+Tpt1.2 Mgr-1(129-136)+Tutti Tech2.3.02 VI.I+VI.II Mgr-2(129-136)+Tutti | | Layering | Middleground | <p>STRINGS BRASSES modern setting.</p> <p>Horn1.2.3.4+Trumpet1.2: Middleground-1 (129-136).</p> <p>Violin I+Violin II: Middleground-2 (129-136).</p> |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> Tech2.4.01 Tuba Bass line Bgr(129-136)+Tutti | | Layering | Background | <p>BRASSES modern setting.</p> <p>Tuba: Bass line Background (129-136).</p> |
| Britten | stereo -NAX | The Young Person's Guide to the Orchestra | XV. Fugue: Allegro molto | ORCH | 1945 | 3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings | Rattle_City of Birmingham Symphony Orchestra | <ul style="list-style-type: none"> Tech5.2.01 Vla+Vc+Db+Harp Doubling-Accent Bass line(129-136)+Tutti | | Doubling | Separation | <p>STRINGS HARP modern setting.</p> <p>Viola+Violoncello+Doublebass+Harp: Doubling-Accent Bass line (129-136).</p> |
| Prokofiev | stereo -NAX | Symphony No. 5 | I. Andante | ORCH | 1944 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings | Gergiev_London Symphony Orchestra | <ul style="list-style-type: none"> Tech5.1.01 Tuba (+Bass Tbn) Doubling-Timbral-Reinforce Bass line(Reh.23, 227-252)+Tutti | 10-91 | Doubling | Fusion | <ul style="list-style-type: none"> BRASSES: Detached. Accent. Legato short slurs. Tenuto. <p>BRASSES modern setting.</p> <p>Tuba (+Bass Trombone): Doubling-Timbral-Reinforce Bass line (Reh.23, 227-252).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech2.2.00 Tutti Layers(231-248) <p>By ORDER of APPEARANCE in SCORE</p> | 6-18 | Layering | Diverse | <ul style="list-style-type: none"> STRINGS: Legato motives. Detached. WOODWINDS: Legato motives. Detached. BRASSES: Detached. Tenuto. TIMPANI: Detached. <p>STRINGS WOODWINDS BRASSES PERCUSSION modern setting.</p> <p>Tutti: Layers (231-248).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|---|-------|------------------|----------------------------|---|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech2.2.01 VI.I+VI.II Fgr(231-232) Tech2.2.02 Tpt1.2 Fgr(232-236) Tech2.2.03 Vla+Vc+Db Fgr(233) Tech2.2.04 VI.I+VI.II+Vla+Vc Fgr(234-236) Tech2.2.05 VI.I+VI.II+Vla Fgr(237) Tech2.2.06 Tpt1.2 Fgr(238-241) Tech2.2.07 Picc+Fl1.2+Ob1.2.3+Cl1.2.3+Bsn1.2.3 Fgr(239-241) | 6-18 | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES modern setting.</p> <p>Violin I+Violin II: Foreground (231-232). Trumpet 1.2: Foreground (232-236). Viola+Violoncello+Doublebass: Foreground (233). Violin I+Violin II+Viola+Violoncello: Foreground (234-236). Violin I+Violin II+Viola: Foreground (237).</p> <p>Trumpet 1.2: Foreground (238-241). Piccolo+Flute1.2+Oboe1.2.3+Clarinet1.2.3+Bassoon1.2.3: Foreground (239-241).</p> | |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech2.2.08 VI.I+VI.II+Vla+Vc Fgr(242-248) Tech2.2.09 Picc+Fl1.2+Ob1.2.3+Cl1.2.3+Bsn1.2.3 Fgr-2(242-248) | 6-18 | Layering | Foreground | <p>STRINGS WOODWINDS BRASSES modern setting.</p> <p>Violin I+Violin II+Viola+Violoncello: Foreground (242-248). Piccolo+Flute1.2+Oboe1.2.3+Clarinet1.2.3+Bassoon1.2.3: Foreground-2 (242-248).</p> | |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech2.3.01 Brasses Mgr(233-236) Tech2.3.02 Brasses Mgr(239-241) | 6-18 | Layering | Middleground | <p>STRINGS WOODWINDS BRASSES modern setting.</p> <p>Brasses: Middleground (233-236). Brasses: Mgr (Middleground-241)</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|---|-------|------------------|----------------------------|---|-------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech5.1.00 Tutti Doubling-Reinforcement(231-248) •Tech5.1.01 Timp Doubling-Reinforcement(231) •Tech5.1.02 Timp Doubling-Reinforcement(233) •Tech5.1.03 WW Doubling-Reinforcement(233-236) •Tech5.1.04 Horns Doubling-Reinforcement(242-248) •Tech5.1.05 Tpt1.2+Timp Doubling-Reinforcement(248) | 6-18 | Doubling | Fusion | <p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting.</p> <p>Tutti: Doubling-Reinforcement (231-248).</p> <p>Timpani: Doubling-Reinforcement (231).</p> <p>Timpani: Doubling-Reinforcement (233).</p> <p>Woodwinds: Doubling-Reinforcement (233-236).</p> <p>Horns: Doubling-Reinforcement (242-248).</p> <p>Trumpet1.2+Timpani Doubling-Reinforcement (248).</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|--|-------|---|----------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2. +5.+8.00 Fgr, Mgr, Doublings, Sustain, Fugato Voices1-6 (313-396)+Tutti By ORDER of APPEARANCE in SCORE | 11-22 | Layering + Doublings + Sustain +Fugato Voices | Diverse | <ul style="list-style-type: none"> •STRINGS: Legato motives. Detached. Tenuto. Short slurs. Multiple Stops. Tremolo bowed unmeasured. •WOODWINDS: Legato motives. Detached. Tenuto. Short slurs. •BRASSES: Detached. Marcato. Tenuto. Short slurs. •TIMPANI: Detached. Marcato. •Cymbal: Held. | STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Foreground, Middleground, Doublings, Sustain, Fugato Voices1-6 (313-396). |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2. +5.+8.01 Fgr, Mgr, Doublings, Sustain(313-396)+Tutti By ORDER of APPEARANCE in SCORE | 11-22 | Layering + Doublings + Sustain | Diverse | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Foreground, Middleground, Doublings, Sustain (313-396). |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2.00 Fgr, Mgr(313-396)+Tutti | 11-22 | Layering | Diverse | | STRINGS BRASSES modern setting. Strings, +Horn1.2, 3.4: Foreground, Middleground (313-396). |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2.01 Fugato Voices1-6 (313-396)+Tutti | 11-22 | Layering Fugato Voices | Polyphonic | | BRASSES modern setting. Brasses: Fugato Voices1-6 (313-396). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|---|-------|-------------------------------|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2. +5.+8.02 Doublings, Sustain(313-396)+Tutti | 11-22 | Doublings + Sustain | Diverse | | WOODWINDS BRASSES PERCUSSION modern setting. Woodwinds, Brasses, Timpani, Cymbal: Doublings, Sustain (313-396). |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2. +5.+8.03 Doublings (313-396)+Tutti | 11-22 | Doubling | Fusion | | WOODWINDS BRASSES PERCUSSION modern setting. Woodwinds, Brasses, Timpani, Cymbal: Doublings (313-396). |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2. +5.+8.04 Sustain(380-389)+Tutti | 11-22 | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | STRINGS BRASSES modern setting. Strings, Horn2.4: Sustain (380-389). |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech2. 3.1, 3.6 Monophonic, Polyphonic(313-396)+Tutti | 11-22 | Layers_Textures_Relationships | Monophonic, Polyphonic | | STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Monophonic, Polyphonic (313-396). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-----|-----------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| | | | | | | | 4413 |



Adler

Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
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|--------|-------------|------------------------|---|------|------|---|----------------------------------|---|
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2. +5.+8.00 Fgr, Mgr, Doublings, Couplings, Sustain(149-229)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.00 Tutti Layering(149-229)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> |

| | | | |
|--|---------|---|---|
| Layering + Doubling + Coupling + Sustain | Diverse | <ul style="list-style-type: none"> •STRINGS: Detached. Tenuto. Staccato. Slurred Tenuto-Staccato. A Punta d'Arco. Fast reperated Staccato. Legato Lines. Poco Marcato. •WOODWINDS: Detached. Tenuto. Staccato. Short slurs. Slurred Tenuto-Staccato. Legato Lines. •BRASSES: Con sordino. Senza Sordino. Held. Detached. Tenuto. Legato Lines. •HARP: Detached. Glissando. Accents. | <p>STRINGS WOODWINDS BRASSES HARP modern setting.</p> <p>Tutti: Foreground, Middleground, Doublings, Couplings, Sustain (149-229).</p> |
| Layering | Diverse | | <p>STRINGS WOODWINDS BRASSES HARP modern setting.</p> <p>Tutti: Layering (149-229).</p> |

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|-----------------|-----|--------------|-----------------|-------------------|-------------|--------------------------|---------------------------|
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists |
| | | | | | | | 4413 |



| Orchestration Techniques Examples Modern | | |
|--|-----------------|-------------------------------|
| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics |

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|-------------------------------|
| Families/Details/Full text |
| Orch. Tech. Mode of Playing |

| | | | | | | | |
|--------|-------------|------------------------|---|------|------|---|----------------------------------|
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
|--------|-------------|------------------------|---|------|------|---|----------------------------------|

- Tech 2.2.00 Tutti Fgr-1+Fgr-2(149-229)+Tutti
- Tech 2.2.01 Ob1 Fgr-1(154-175)+Tutti
- Tech 2.2.02 Cl1.2 Fgr-1(174-191)+Tutti
- Tech 2.2.03 Fl1.2+Ob1 Fgr-1(192-198)+Tutti
- Tech 2.2.04 Fl1.2+Cl1, +Cl2, Fl3 Fgr-1(198-211)+Tutti
- Tech 2.2.05 Fl1.2.3+Ob1 Fgr-1(212-226)+Tutti

Layering Foreground

WOODWINDS modern setting.
Tutti: Foreground-1+ Foreground-2 (149-229).

Oboe1: Foreground-1 (154-175).
Clarinet1.2: Foreground-1 (174-191).
Tech 2.2.03 Fl1.2+Ob1 Fgr-1(192-198)+Tutti
Flute1.2+Oboe1: Foreground-1 (192-198).
Flutet1.2+Clarinet1, +Clarinet2, Flute3: Foreground-1 (198-211).
Flute1.2.3+Oboe1: Foreground-1 (212-226).

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|--------|-------------|------------------------|---|------|------|---|----------------------------------|
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
|--------|-------------|------------------------|---|------|------|---|----------------------------------|

- Tech 2.2.06 Harp1 Fgr-2(157-170)+Tutt
- Tech 2.2.07 Harp1 Fgr-2(175-188)+Tutti
- Tech 2.2.08 Cl1.+BassCl Fgr-2(192-198)+Tutti
- Tech 2.2.09 Vla+Vc Fgr-2(198-207)+Tutti
- Tech 2.2.10 Vla+Vc+Db Fgr-2(210-215)+Tutti

Layering Foreground

STRINGS WOODWINDS HARP modern setting.
Harp1: Foreground-2 (157-170).
Harp1: Foreground-2 (175-188).
Clarinet1.+Bass Clarinet: Foreground-2 (192-198).
Viola+Violoncello: Foreground-2 (198-207).
Viola+Violoncello+DoubleBass: Foreground-2 (210-215).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|--|--|------------------|--|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.2.11 Tbn1.2 con sord. Fgr-2(215-217)+Tutti Tech 2.2.12 E. Horn Fgr-2(218-219)+Tutti Tech 2.2.13 Tpt1 con sord. Fgr-2(220-223)+Tutti Tech 2.2.14 Vla+Vc+Db Fgr-2(224-229)+Tutti | Layering | Foreground | STRINGS WOODWINDS BRASSES modern setting. Trombone1.2 con sord.: Foreground-2 (215-217). English Horn: Foreground-2 (218-219). Trumpet1 con sord.: Foreground-2 (220-223). Viola+Violoncello+DoubleBass: Foreground-2 (224-229). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.3.0 Strings Mgr(149-188)+Tutti | Layering | Middleground | STRINGS modern setting. Strings: Middleground (149-188). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 5.1.+6.1+8.00 Doubling+Coupling+Timbral Manipulation(149-188)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> | Doubling + Coupling + Timbral Manipulation | Diverse | STRINGS WOODWINDS BRASSES HARP modern setting. Tutti: Doubling+Coupling+Timbral Manipulation (149-188). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|---|-------|----------------------|----------------------------|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 5.1.01 VI.I+VI.II Doubling Fgr-1(192-204)+Tutti •Tech 5.1.02 Harp1 Doubling Fgr-1(212-223)+Tutti •Tech 5.1.03 Harp1 Doubling Fgr-2(192-198)+Tutti | | Doubling | Fusion | | <p>STRINGS HARP modern setting.</p> <p>Violin I+Violin II: Doubling Foreground-1 (192-204).</p> <p>Harp1: Doubling Foreground-1 (212-223).</p> <p>Harp1: Doubling Foreground-2 (192-198).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.2.01 Horn1.2 con sord. Sustain(149-188)+Tutti •Tech 8.2.02 VI.II Sustain(203-210)+Tutti •Tech 8.2.03 Horn1 con sord. Sustain(209-214)+Tutti •Tech 8.2.04 Db, +Vla+Vc Sustain(215-223)+Tutti •Tech 8.2.05 Cl1.2 Sustain(223-226)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | <p>STRINGS WOODWINDS BRASSES modern setting.</p> <p>Horn1.2 con sord.: Sustain (149-188).</p> <p>Violin II: Sustain (203-210).</p> <p>Horn1 con sordino: Sustain (209-214).</p> <p>DoubleBass, +Viola+Violoncello: Sustain (215-223).</p> <p>Clarinet1.2: Sustain (223-226).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | I. Introduzione (Andante non troppo - Allegro vivace) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.12.1.00 Harp1 Gliss Fusing(171-172)+Tutti | | Timbral_Manipulation | FUSING Role Instr.(s) | | <p>HARP modern setting.</p> <p>Harp1: Glissando: Fusing Role (171-172)</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|------------------------|---|-------------|-------------|---|----------------------------------|---|-------|-----------------------|----------------------------|--|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | II. Giuoco della coppie (Allegretto scherzando) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech1.2.01 Bsn1.2 Duo Coupling as Solo(8-24)+Strings •Tech1.2.02 Ob1.2 Duo Coupling as Solo(25-44)+Strings •Tech1.2.03 Cl1.2 Duo Coupling as Solo(45-57)+Strings •Tech1.2.04 Fl1.2 Duo Coupling as Solo(60-86)+Strings •Tech1.2.05 Tpt1.2 sord. Duo Coupling as Solo(90-120)+Strings | 7-96 | Basic Solo - Coupling | Fusion | <ul style="list-style-type: none"> •WOODWINDS: Legato short slurs. Staccato. Accent.Marcato. Trills. Detached. Tenuto. Slurred Staccato. Legato large. triple Tonguing. •BRASSES: Con Sordino. Detached. Tenuto. Staccato. | <p>STRINGS WOODWINDS BRASSES modern setting.</p> <p>Bassoon1.2 Duo Coupling as: Solo(8-24). Oboe1.2 Duo Coupling as: Solo (25-44). Clarinet1.2 Duo Coupling as: Solo (45-57). Flute1.2 Duo Coupling as: Solo (60-86). Trumpet1.2 Con sordino Duo Coupling: as Solo (90-120).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | II. Giuoco della coppie (Allegretto scherzando) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech1.2.01 •Tech1.2.02 •Tech1.2.03 •Tech1.2.04 •Tech1.2.05 | - | - | - | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting.</p> | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|------------------------|-----------------------------------|-------------|-------------|---|----------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |

4413

Adler

•Tech 2.+5.+8.00 Fgr, Mgr, Bass Line, Doublings, Sustain, Granular, Fusing(1-22)+Tutti

By ORDER of APPEARANCE in SCORE

•Tech 2.2.00 Vc, +Vla, VI.II Fgr-2(5-10)+Tutti

•Tech 2.2.01 Ob1, +Picc Fgr-1(10-22)+Tutti

•Tech 2.3.00 Cl1 alternate Fl1 Mgr(10-18)+Tutti

•Tech 2.4.00 Db Bass Line(1-10)+Tutti

•Tech 5.+8.00 All Doublings, Sustain, Granular, Fusing(1-22)+Tutti

Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

| | | | |
|---|--------------|--|---|
| Layering + Timbral Manipulation | Diverse | •STRINGS: Detached. Legato Lines. Held. Tremolo Bowed unmeasured. Trill. •WOODWINDS: Detached. Tenuto. Legato Patterns. •HARP: Glissando. Detached. Chords. TIMPANI: Detached. Rolls(Trills). | STRINGS WOODWINDS PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Bass Line, Doublings, Sustain, Granular, Fusing (1-22). |
| Layering | Foreground | | STRINGS WOODWINDS modern setting. Violoncello, +Viola, Violin II: Foreground-2 (5-10). Oboe1, +Piccolo: Foreground-1 (10-22). |
| Layering | Middleground | | WOODWINDS modern setting. Clarinet1 alternate Flute1: Middleground (10-18). |
| Layering | Background | | STRINGS modern setting. DoubleBass: Bass Line (1-10). |
| Doublings + Sustain + Granular + Fusing | Diverse | | STRINGS PERCUSSION HARP modern setting. Tutti: All Doublings, Sustain, Granular, Fusing (1-22). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|------------------------|-----------------------------------|-------------|-------------|---|----------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

| |
|---|
| Tech 5.1.00 Cl1 Doubling Reinforce Fgr-1(19-20)+Tutti |
| Tech 5.2.00 Timp, Harp1 Doubling accent(1-18)+Tutti |
| Tech 8.2.00 Timp roll, VI.II+Vla+Vc+Db Sustain(4-18)+Tutti |
| Tech 8.8.1.00 VI.I Granular(10-18)+Tutti |
| Tech 8.12.1.00 Harp1 Fusing(10-18)+Tutti |

| | | |
|----------------------|----------------------------|--|
| Doubling | Fusion | |
| Doubling | Fusion | |
| Timbral_Manipulation | SUSTAIN (Pedalling Effect) | |
| Timbral_Manipulation | Timbre Granular | |
| Timbral_Manipulation | FUSING Role Instr.(s) | |

WOODWINDS modern setting.
 Clarinet1: Doubling Reinforce Foreground-1 (19-20).

PERCUSSION HARP modern setting.
 Timpani, Harp1: Doubling accent (1-18).

STRINGS PERCUSSION modern setting.
 Timpani roll, Violin II+Viola+Violoncello+DoubleBass: Sustain (4-18).

STRINGS modern setting.
 Violin I: Granular (10-18).

HARP modern setting.
 Harp1: Fusing (10-18).

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|----------|-------------|------------------------|-----------------------------------|-------------|-------------|---|----------------------------------|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |



Orchestration Techniques Examples Modern

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-----------------|-------------------------------|---|
|------------------|-----------------|-------------------------------|---|

•Tech 2.+5.+8.00 Fgr, Mgr, Doublings-Couplings, Sustain, Granular(34-44)+Tutti

By ORDER of APPEARANCE in SCORE

•Tech 2.0.00 Strings, Tpt1 Fgr, Mgr(34-44)+Tutti

•Tech 2.2.00 VI.I+VI.II Fgr-1(34-44)+Tutti

•Tech 2.2.01 Tpt1 Fgr-2(34-44)+Tutti












•Tech 2.3.00 Vla+Vc+Db Mgr(34-44)+Tutti

•Tech 5.+6.00 Doublings-Couplings(34-44)+Tutti

| | | | |
|---------------------------------|--------------|--|---|
| Layering + Timbral Manipulation | Diverse | •STRINGS: Short slurs. Marcato. Tenuto. Detached. Legato motives. Tremolo Bowed unmeasured. Staccato. •WOODWINDS: Detached. Legato motives. Marcato. Tenuto. Staccato. •BRASSES: Detached. Accents. Staccato. Sforzando. •HARP: Detached Chords. TIMPANI: Rolls(Trills). | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Doublings-Couplings, Sustain, Granular (34-44). |
| Layering | Diverse | | STRINGS BRASSES modern setting. Strings, Trumpet1: Foreground, Middleground (34-44). |
| Layering | Foreground | | STRINGS BRASSES modern setting. Violin I+Violin II: Foreground-1 (34-44). Trumpet1: Foreground-2 (34-44). |
| Layering | Middleground | | STRINGS modern setting. Viola+Violoncello+DoubleBass: Middleground (34-44). |
| Doublings-Couplings | Fusion | | WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Doublings-Couplings (34-44). |

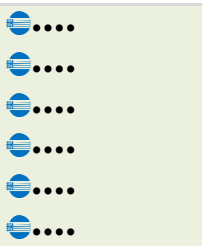
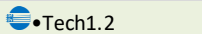

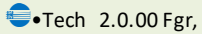
| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | |
|---------------|-------------|------------------------|-----------------------------------|-------------|-------------|---|----------------------------------|---|---------------------------------|--|--|--|
| | | | | | | | | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | | | | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 5.+6.00 Cl1.2.3, Horn1 Doubling-Coupling Fgr-1(34-43)+Tutti •Tech 5.00 Cl1.2.3 Fl1.2.3+Ob1.2.3+Cl1.2.3+Bsn1.2.3+Horn2.3.4+Tbn1.2.3+Tuba+Harp1.2, +Timp Doubling Mgr(34-44)+Tutti | Doublings-Couplings | Fusion | | <p>WOODWINDS BRASSES PERCUSSION HARP modern setting. Horn1: Doubling-Coupling Foreground-1 (34-43).</p> <p>Clarinet1.2.3 Flute1.2.3+Oboe1.2.3+Clarinet1.2.3+Bassoon1.2.3+Horn2.3.4+Trombone1.2.3+Tuba+Harp1.2, +Timpani: Doubling Middleground (34-44).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.00 Timp roll Sustain, Vla+Vc+Db Granular(34-43)+Tutti | Timbral_Manipulation | SUSTAIN (Pedalling Effect) + Timbre Granular | | <p>STRINGS PERCUSSION modern setting. Timpani roll: Sustain, Viola+Violoncello+DoubleBass: Granular (34-43).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.+6.+8.00 Fgr, Couplings-Granular, Sustain(62-72)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> | Layering + Timbral Manipulation | Diverse | <ul style="list-style-type: none"> •STRINGS: Detached. Molto espressivo. Accents. Marcato. Tremolo fingered unmeasured. Short slurs. •WOODWINDS: Held. •HARP: Repeated 16ths Detached. Tremolo fingered measured. | <p>STRINGS WOODWINDS HARP modern setting. Tutti: Foreground, Couplings-Granular, Sustain (62-72).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.00 Fgr(62-72)+Tutti | Layering | Foreground | | <p>STRINGS HARP modern setting. Tutti: Foreground (62-72).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | |
|---------------|-------------|------------------------|-----------------------------------|-------------|-------------|---|----------------------------------|--|---------------------------------|----------------------------|---|---|
| | | | | | | | | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | | | | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.2.00 Vla Fgr-1(62-72)+Tutti Tech 2.2.01 Vl.I+Vl.II+Harp1.2 Fgr-2(62-72)+Tutti | Layering | Foreground | | STRINGS HARP modern setting. Viola: Foreground-1 (62-72). Violin I+Violin II+Harp1.2: Foreground-2 (62-72). |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 6.1+8.8.1.00 Vl.I+Vl.II+Harp1.2 Couplings-Granular(62-72)+Tutti | Doublings + Granular | Diverse | | STRINGS modern setting. Violin I+Violin II+Harp1.2: Couplings-Granular (62-72). |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 8.2.00 Cl1.2 Sustain(69-72)+Tutti | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | WOODWINDS modern setting. Clarinet1.2: Sustain (69-72). |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.+5.+8.00 Fgr, Mgr, Doublings, Sustain, Bright(73-83)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> | Layering + Timbral Manipulation | Diverse | <ul style="list-style-type: none"> STRINGS: Pizzicato. Glissando. Detached Arco. WOODWINDS: Detached. Espressivo Tenuto. Held. BRASSES: Detached short. Senza sordino. Con sordino. HARP: Glissando chords. TIMPANI: Detached. | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Doublings, Sustain, Bright (73-83). |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.00 Fgr, Mgr(73-83)+Tutti | Layering | Diverse | | WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground (73-83). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |  Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text Orch. Tech. Mode of Playing |
|----------|----------------|------------------------|-----------------------------------|-------------------|-------------|---|----------------------------------|--|--|----------------------------|---|---|
| | | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | | | | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 2.2.00 Fl1.2+Ob1.2+Cl1.2+Bsn1 Fgr(73-83)+Tutti | Layering | Foreground | WOODWINDS modern setting. Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1: Foreground (73-83). | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 2.3.00 Horn1.2.3.4+Tpt1.2.3+Timp+Harp1.2,+Bsn2.3 Mgr(73-83)+Tutti | Layering | Middleground | WOODWINDS BRASSES PERCUSSION HARP modern setting. Horn1.2.3.4+Trumpet1.2.3+Timpani+Harp1.2,+Bassoon2.3: Middleground (73-83). | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 5.1.00 Fl1.2+Ob1.2+Cl1.2+Bsn1 Doubling Fgr(73-83)+Tutti | Doubling | Fusion | WOODWINDS modern setting. Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1: Doubling Foreground (73-83). | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 5.1+8.6.1.00 Strings pizz Doublings, Horn1.2, Horn3.4 Bright Middleground(73-83)+Tutti | Doubling + Timbral Manipulation | Fusion - Timbre Bright | STRINGS BRASSES modern setting. Strings pizz: Doublings, Horn1.2, Horn3.4: Bright Middleground (73-83). | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 8.2.00 Strings arco Sustain(83-83)+Tutti | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | STRINGS modern setting. Strings arco: Sustain (83-83). | |
| Bartok | stereo -NAX | Concerto for Orchestra | III. Elegia (Andante, non troppo) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •••  •••  •••  •••  •••  ••• | - | - | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|------------------------|--|-------------|-------------|---|----------------------------------|--|-------|---------------------|-----------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.+6.+8.00 Fgr, Mgr, Bass Line, Couplings(42-58)+Tutti By ORDER of APPEARANCE in SCORE | | Layering + Coupling | Diverse | •STRINGS: Legato lines. Detached. •WOODWINDS: Legato lines. •HARP: Detached chords. TIMPANI: Detached. | STRINGS WOODWINDS PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Bass Line, Couplings (42-58). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.0.00 Fgr, Mgr, Bass Line(42-58)+Tutti | | Layering | Diverse | | STRINGS WOODWINDS PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Bass Line (42-58). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.2.01 Vla, VI.I Fgr-1(42-58)+Tutti •Tech 2.2.02 E. Horn Canon Fgr-2(50-58)+Tutti | | Layering | Foreground | | STRINGS WOODWINDS modern setting. Viola, Violin I: Foreground-1 (42-58). English Horn: Canon Foreground-2 (50-58). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.3.01 Harp1.2 Mgr(42-58)+Tutti | | Layering | Middleground | | HARP modern setting. Harp1.2: Middleground (42-58). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.4.01 Timp, Vc+Db Bass Line(42-58)+Tutti | | Layering | Background | | STRINGS PERCUSSION modern setting. Timpani, Violoncello+DoubleBass: Bass Line (42-58). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 6.1.01 Vla Free Coupling of Fgr-1(50-58)+Tutti | | Coupling | Fusion | | STRINGS modern setting. Viola: Free Coupling of Foreground-1 (50-58). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|------------------------|--|-------------|-------------|---|----------------------------------|---|-------|---------------------|-----------------|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.+6.+8.00 Fgr, Mgr, Bass Line, Doublings(119-127)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> | | Layering + Doubling | Diverse | <ul style="list-style-type: none"> •STRINGS: Legato lines. •HARP: Detached chords. | STRINGS HARP modern setting. Tutti: Foreground, Middleground, Bass Line, Doublings (119-127). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.0.00 Fgr, Mgr, Bass Line(119-127)+Tutti | | Layering | Diverse | | STRINGS HARP modern setting. Tutti: Foreground, Middleground, Bass Line (119-127). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.2.01 VI.I con sord. Fgr(119-127)+Tutti | | Layering | Foreground | | STRINGS HARP modern setting. Violin I con sordino: Foreground (119-127). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.3.01 Harp1 Mgr(119-127)+Tutti | | Layering | Middleground | | STRINGS HARP modern setting. Harp1: Middleground (119-127). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.4.01 Db Bass Line(119-127)+Tutti | | Layering | Background | | STRINGS HARP modern setting. DoubleBass: Bass Line (119-127). |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 5.1.01 Vla Doubling Fgr(119-127)+Tutti •Tech 5.1.02 VI.I+Vc pizz Doubling Mgr(119-127)+Tutti | | Doubling | Fusion | | STRINGS HARP modern setting. Viola: Doubling Foreground (119-127). Violin I+Violoncello pizz: Doubling Middleground (119-127). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | Families/Details/Full text | | |
|----------|-------------|------------------------|--|-------------|-------------|---|----------------------------------|---|---|------------------|---|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | IV. Intermezzo interrotto (Allegretto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  | - | - | - | - | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech1.2 Ob1.2.3, Cl1.2.3 as Solo units Doubling Strings(247-255)+Tutti | 7-42 | Basic | Solo | •WOODWINDS: Legato short slurs. Detached. | WOODWINDS modern setting. Oboe1.2.3, Cl1.2.3 as: Solo units Doubling Strings (247-255). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 2.+6.+8.00 Fgr, Mgr, Background Line, Doublings-Couplings, Sustain, Resonance, Bright(96-118)+Tutti By ORDER of APPEARANCE in SCORE | Layering + Doubling + Coupling + Timbral Manipulation | Diverse | •STRINGS: Detached. Punta d'Arco. Tremolo fingered unmeasured. Trills. Harmonics natural. Fast Detached 16ths. Pizzicato. Double Stops. •WOODWINDS: Detached. Staccato. Tenuto. Legato motives. •BRASSES: Held. Detached. Dynamic Swell. •HARP: Detached chords. •Triangle: Detached. | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Background Line, Doublings-Couplings, Sustain, Resonance, Bright (96-118). | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra |  •Tech 2.0.00 Fgr, Mgr, Background Line(96-118)+Tutti | Layering | Diverse | - | - | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Background Line (96-118). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|----------|-------------|------------------------|----------------------------|-------------|-------------|---|----------------------------------|--|----------|------------------|---|-------------------------------|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.2.01 Fl1, Cl1, Ob1.2, Vl.I Fgr(96-118)+Tutti | Layering | Foreground | STRINGS WOODWINDS modern setting. Flute1, Clarinet1, Oboe1.2, Violin I: Foreground (96-118). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.3.01 Vl.I+Vl.II, Vla+Vc, +Db Mgr-1(96-118)+Tutti Tech 2.3.02 Harp1.2 Mgr-2(96-112)+Tutti | Layering | Middleground | STRINGS HARP modern setting. Violin I+Violin II, Viola+Violoncello, +DoubleBass: Middleground-1 (96-118). Harp1.2: Middleground-2 (96-112). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 2.4.01 Cl2, Ob1, Fl2, Tpt1 Background Line(96-112)+Tutti | Layering | Background | WOODWINDS BRASSES modern setting. Clarinet2, Oboe1, Flute2, Trumpet1: Background Line (96-112). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 5.1.01 Fl2, Ob1, Cl2, Fl1, Picc, Fl1+Cl1, Fl1, Ob1.2+Fl2, Fl1, Vl.II, Fl1.2+Bsn1.2 Doubling Fgr(96-118)+Tutti | Doubling | Fusion | STRINGS WOODWINDS modern setting. Flute2, Oboe1, Clarinet2, Flute1, Piccolo, Flute1+Clarinet1, Flute1, Oboe1.2+Flute2, Flute1, Violin I, Flute1.2+Bassoon1.2: Doubling Foreground (96-118). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 5.1.02 VlaB pizz Doubling Mgr-2(105-107)+Tutti Tech 5.1.03 Bsn3, Horn1.2.3.4 Doubling Mgr-1(116-118)+Tutti | Doubling | Fusion | STRINGS WOODWINDS BRASSES modern setting. ViolaB pizzicato: Doubling Middleground-2 (105-107). Bassoon3, Horn1.2.3.4: Doubling Middleground-1 (116-118). | | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> Tech 6.1.01 VlaA, Picc Coupling Fgr(104-108)+Tutti | Coupling | Fusion | STRINGS WOODWINDS modern setting. ViolaA, Piccolo: Coupling Foreground (104-108). | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|---------------|-------------|------------------------|----------------------------|-------------|-------------|---|----------------------------------|---|-------|--|----------------------------|--|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch_H_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.00 Sustain, Resonance, Timbre Bright(96-111)+Tutti | Adler | Timbral_Manipulation | Diverse | | <p>STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting.</p> <p>Tutti: Sustain, Resonance, Timbre Bright (96-111).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.2.01 Tpt1+Vla, +Fl2, Vla, +Picc, Vl.II, Vl.I Sustain(96-111)+Tutti | Adler | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | <p>STRINGS WOODWINDS BRASSES modern setting.</p> <p>Trumpet1+Viola, +Flute2, Viola, +Piccolo, Violin II, Violin I: Sustain(96-111).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.3.01 Vc Resonance(96-110)+Tutti | Adler | Timbral_Manipulation | RESONANCE / Iterated | | <p>STRINGS modern setting.</p> <p>Violoncello: Resonance (96-110).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 8.6.1.01 Triangle Timbre Bright(96-108)+Tutti | Adler | Timbral_Manipulation | TIMBRE Bright | | <p>PERCUSSION modern setting.</p> <p>Triangle: Timbre Bright (96-108).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.+6.+8.00 Fgr, Mgr, Doublings, Sustain, Granular(256-265)+Tutti <p>By ORDER of APPEARANCE in SCORE</p> | Adler | Layering + Doubling + Timbral Manipulation | Diverse | <ul style="list-style-type: none"> •STRINGS: Held. Tremolo bowed unmeasured. Harmonics Artificial 4th. •HARP: Detached chords. Detached Octaves. | <p>STRINGS HARP modern setting.</p> <p>Tutti: Foreground, Middleground, Doublings, Sustain, Granular (256-265).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 2.0.00 Harp1.2 Fgr, Mgr(256-265)+Tutti | Adler | Layering | Diverse | | <p>HARP modern setting.</p> <p>Harp1.2: Foreground, Middleground (256-265).</p> |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •Tech 5.1.00 Vl.I Doubling Fgr(259-265)+Tutti | Adler | Doubling | Fusion | | <p>STRINGS modern setting.</p> <p>Violin I: Doubling Foreground (259-265).</p> |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Orchestration Techniques Examples Modern | | | | | |
|---------------|----------------|------------------------|----------------------------|-------------|-------------|---|----------------------------------|---|-------|----------------------|----------------------------|---|--|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families/Details/Full text Orch. Tech. Mode of Playing |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 8.2.00 VI.II Sustain(256-265)+Tutti | | Timbral_Manipulation | SUSTAIN (Pedalling Effect) | | STRINGS modern setting. Violin II: Sustain (256-265). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 8.8.1.00 VI.II Granular(259-265)+Tutti | | Timbral_Manipulation | Timbre Granular | | STRINGS modern setting. Violin II: Granular (259-265). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2. +6.+8.00 Fgr, Mgr, Doublings(344-357)+Tutti By ORDER of APPEARANCE in SCORE | | Layering + Doubling | Diverse | •STRINGS: Pizzicato. •WOODWINDS: Detached. Tenuto. Staccato. Short slurs. Accents. •BRASSES: Horn con sordino. Detached. Staccato. Tenuto. Short slurs. •HARP: Detached 8ths triplets. | STRINGS WOODWINDS BRASSES HARP modern setting. Tutti: Foreground, Middleground, Doublings (344-357). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.0.00 Fgr, Mgr(344-357)+Tutti | | Layering | Diverse | | STRINGS WOODWINDS BRASSES HARP modern setting. Tutti: Foreground, Middleground (344-357). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.2.00 Woodwinds+Horn1 Fgr stretto Voices(344-357)+Tutti | | Layering | Foreground | | STRINGS WOODWINDS BRASSES HARP modern setting. Fl1.2, +Ob1.2, +Cl1.2, +Horn1: Foreground stretto Voices (344-357). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | •Tech 2.3.00 Harp1, +Harp2 Mgr(344-357)+Tutti | | Layering | Middleground | | STRINGS WOODWINDS BRASSES HARP modern setting. Harp1, +Harp2: Middleground (344-357). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | ★ Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text Orch. Tech. Mode of Playing |
|------------------|-------------|-------------------------|----------------------------|-------------------|-------------|--|-----------------------------------|--|--|-----------------|--|--|
| | | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | | | | |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Orchestra | <ul style="list-style-type: none"> •Tech 5.1.00 VI.I+VI.II pizz Doubling Accent Fgr(353-357)+Tutti | Doubling | Separation | | STRINGS WOODWINDS BRASSES HARP modern setting. Violin I+Violin II pizzicato: Doubling Accent Foreground (353-357). |
| Bartok | stereo -NAX | Concerto for Orchestra | V. Finale (Pesante-Presto) | ORCH | 1945 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s | Solti_Chicago Symphony Orchestra | <ul style="list-style-type: none"> •••••••• •••••••• •••••••• •••••••• •••••••• •••••••• | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. |
| Messiaen | stereo -NAX | Turangalila - Symphonie | I. Introduction | ORCH | 1946-48 | 3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM | Chung (Myung-Whun)_Opéra Bastille | <ul style="list-style-type: none"> ••••• ••••• ••••• ••••• ••••• ••••• | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting |
| Analysis to come | | | | | | | | | | | | |
| Messiaen | stereo -NAX | Turangalila - Symphonie | I. Introduction | ORCH | 1946-48 | 3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM | Chung (Myung-Whun)_Opéra Bastille | <ul style="list-style-type: none"> ••••• ••••• ••••• ••••• ••••• ••••• | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting |
| Messiaen | stereo -NAX | Turangalila - Symphonie | I. Introduction | ORCH | 1946-48 | 3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM | Chung (Myung-Whun)_Opéra Bastille | <ul style="list-style-type: none"> ••Tech7.2-#06 Tutti Variation(Nr.16-17) | Interplay_Progression | Variation | <ul style="list-style-type: none"> •BRASSES: Detached. Accents. •PERCUSSION: Detached. •KEYBOARDS: Detached. Staccatissimo. | BRASSES PERCUSSION KEYBOARDS modern setting Keyboards-Percussion vs. Brasses: Variation (Nr.16-17). |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks | Adler | Orchestration Techniques Examples Modern | | | Families/Details/Full text Orch. Tech. Mode of Playing |
|-------------------------|-------------|-------------------------|-------------------------------|-------------------|-------------|---|--|-------------|--|-----------------|-------------------------------|---|
| | | | | | | | | | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | |
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | 4413 | | | | |
| Messiaen | stereo -NAX | Turangalila - Symphonie | VI. Jardin Du Sommeil D'amour | ORCH | 1946-48 | 3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string/SOLO pno, SOLO OndesM | Chung (Myung-Whun)_Opéra Bastille | | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting |
| Messiaen | stereo -NAX | Turangalila - Symphonie | IX. Turangalila 3 | ORCH | 1946-48 | 3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string/SOLO pno, SOLO OndesM | Chung (Myung-Whun)_Opéra Bastille | | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting |
| Messiaen | stereo -NAX | Turangalila - Symphonie | X. Final | ORCH | 1946-48 | 3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string/SOLO pno, SOLO OndesM | Chung (Myung-Whun)_Opéra Bastille | | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting |
| Ligeti | stereo -NAX | Lontano | | ORCH | 1967 | 4*fl, 4*ob, 4*cl, 4*bsn/4horn, 3tr, 3trb, tuba/strings | Nott_Berliner Philharmoniker | | - | - | | STRINGS WOODWINDS BRASSES modern setting |
| Analysis to come | | | | | | | | | | | | |
| Zappa | stereo | Sinister Footwear | | ORCH | 1981 | 6*fl, 4*ob, 5*cl, 5*bsn/2sopSax, 2altSax, 2tenSax, 1barSax/8horn, 4tr, 5trb, tuba/timp, 6perc, DrumSet/harp, piano, synth/el.vl, el.guit, el.bass/strings | Graff_Pomona Valley Symphony Orchestra | | - | - | | STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting |
| Analysis to come | | | | | | | | | | | | |

| Composer | OPL | Title | NAXOS: 2145 | stereo: 340 | multi: 1894 | 21.08.23 | OrchPlay Bookmarks |
|------------------|--------|--|-------------|------------------|-------------|---|---|
| total 29 | 111 | Titles 60 | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch Soloists |
| Bouliane | stereo | Douze tiroirs de demi-vérités pour alléger votrer descente | I. - XII. | ORCH, solo piano | 1981 - 1982 | 2fl, 2ob, 2bsn/2horn/timp, 1perc/strings/SOL O Piano | Chmura_NACO_Hamelin |
| Analysis to come | | | | | | | |
| Bouliane | stereo | Le Cactus rieur et la Demoiselle qui souffrait d'une soif insatiable | | ORCH | 1986 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc, piano+cel/strings | Bouliane_OSM |
| Analysis to come | | | | | | | |
| Bouliane | stereo | Entre chien et loup. Concerto pour hautbois | | ORCH, solo oboe | 1995 - 1996 | timp, 1perc/strings/SOL O Oboe | Bouliane_OSQ_Magnan |
| Analysis to come | | | | | | | |
| Adès | -NAX | Asyla | I. | ORCH | 1997 | 3fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings | Rattle_Rattle_City of Birmingham Symphony Orchestra |
| Analysis to come | | | | | | | |
| Adès | -NAX | Asyla | II. | ORCH | 1997 | 3fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings | Rattle_Rattle_City of Birmingham Symphony Orchestra |
| Adès | -NAX | Asyla | III. | ORCH | 1997 | 3fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings | Rattle_Rattle_City of Birmingham Symphony Orchestra |

Adler

Orch. Tech. TYPE Orch. TECHNIQUE MODE(s) of Playing /Specifics

Families/Details/Full text
Orch. Tech. | Mode of Playing

4413

STRINGS WOODWINDS BRASSES PERCUSSION modern setting.

STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting

STRINGS WOODWINDS PERCUSSION modern setting

STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting

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